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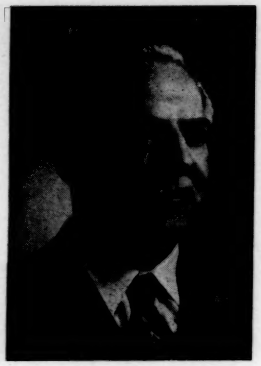

SECURITY

an editorial

About a month ago I met a gentleman who was born 78 years ago in Missouri. After he finished his education at the University of Missouri, he went off to the Philippine War and lived in the Far East over 30 years. He took advantage of every opportunity, traveled and lived in every corner of the world in the ultimate in luxury and never concerned himself about the lot of the underdog.

One day I had occasion to show him some of my editorials. After reading them he said to me,

"Young man, you are wasting your time. This is a practical world. Idealists are ground into the dust by the strong and powerful."

He went on to point to some of the strong men of this century whom he had met and dealt with and recounted some of the power policies subscribed to by the big powers since the end of the recent war. Yes, **on the surface** it all shows that he is so right. He has proven his point by argument; why, his success alone would seem to prove it. A wise man. **The law of the survival of the fit**—the jungle law.

His conversation left me deflated and depressed. I know too many individuals, successful, self-centered, just not interested in the little man who spends his entire life barely able to keep his chin above poverty and more tragically, the persecuted man trapped by history and space, as personified in the unfortunates of Europe.

A childhood of poverty and oppression left its mark on me; long ago I made up my mind that that the best job I could do in this world is to leave it a better place than I found it. I know there are millions who feel as I do; I have hopes that these millions will find a way to express their common humanity and to drive out the greedy and cruel in the high places.

Modern communication — press, radio, movies — should be geared to help in this effort. Let us start right here in our own country, the richest, most productive country on earth.

I read President Truman's State of the Union message to Congress. I think Mr. Truman is a sincere man. I found two important issues in this message; insurance against sickness and old age pension. Here is a task for a real government, for, of and by the people. Here is where those billions should go—not into battleships and planes. **Divert those funds to the security of the people—that is the greatest insurance against war. A secure people do not need or want war.**

It would be well for big business and those in power to use some of their wisdom, if any, in analyzing what is going on in this world. The upsurge toward social and political reform is now nearly 200 years old—if you care to date it from the American Revolution and the writing of the Bill of Rights. Clamor for security helped create Bolshevik Russia, fascism in Italy, National Socialist Germany—but **it also helped create the American and other republics and it helped create the New Deal.** Now we have what Mr. Truman calls the Fair Deal. I am afraid if a Fair Deal doesn't materialize that sooner or later we will have the **WRONG Deal.**

Mr. President, may God give you the wisdom, the power and the will to lead this nation into security—a model, not a menace to the world.

Sincerely yours,

Dance MAGAZINE

VOLUME XXIII NUMBER 2

FEBRUARY, 1949

RUDOLF ORTHWINE
Editor and Publisher

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JANET COLLIN, seen on this month's cover in her dance called "The BLACK-AMOOR", makes her New York Debut at the 92nd Street "Y" on the Auditions Winners Concert. The photograph by Constantine.

Executive Editor: HELEN DZHERMOLINSKA

Advertising Manager LYDIA JOEL

Circulation Manager LEE TRANFALIA

Sales Manager, LOUIS ELSON

Education and Research Editor ..... Dorathi Bock Pierre
Dance Historian ..... George Chaffee
Ballroom Editors ..... Albert and Josephine Butler
Public Relations Editor ..... Jason L. Stuart

Associate Editors:

Ann Barzel Doris Hering Mary Jane Hungerford

Contributing Editors:

Jack Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffé, Walter Terry, Arthur Todd, A. E. Twysden.

Staff Photographers:

Earl Leaf Fred Fehl Walter E. Owen
Dhimitra Tassi Gizelle Szabo
West Coast Photographer: Constantine

Staff Artists:

John Vassos, Sviatoslav Toumine, Val Arms, Josef Szeker

Staff Correspondents:

England: Mary Clarke, 6 Dulwich Common
Paris: Golda G. Antignac, 52 Avenue Duquesne
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross Calle Tijuana 22
San Francisco: Beatrice de Baltazar, 824 Hyde
Hollywood: Nelson Barclift, 2126 Selby

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Via the GRAPEVINE

UNLESS times and dancers have changed beyond recognition, we assume that professional dancers are still interested in ways and means of earning a livelihood by dancing. Individuals of the ivory tower variety may refuse to acknowledge it, but realists who face the actuality of seasonal retrenchment in the commercial field, i.e., musicals and night clubs, are realistically looking toward the N.D.A.'s dynamic **plan for new markets for the professional dancer**—and those of you who do not know what N.D.A. stands for at this time of the day, ought to go stand in a corner and have the courtesy to look ashamed.

ALICIA ALONSO and IGOR YOUSKEVITCH —a portrait, taken during the first season of the Ballet Alicia Alonso in Havana. This company is now subsidized by the government of Cuba.

N.D.A. stands for **National Dance Association** and its officers and executive board have been for months as active as so many beavers contacting hundreds of spots all over the United States, such as colleges, schools and organizations which have auditoriums and stages **on which dancers can perform,** with the idea of setting up a **circuit for dancers** who care to take themselves and their wares on the road.

Inasmuch as the greatest of our living dancers think well enough of the road to tour it incessantly, this should at least put an idea into the heads of thousands of our dancers who are habitually too inert to move from their well-worn spots in the metropolis. Not only will these dancers be giving themselves **work all year round,** but they will be the means of stimulating the audiences which are today still in the schoolroom—the **buyer at the box-office of tomorrow.**

It is **not** the aim of N.D.A. to set itself up as a booking unit—**that is and will remain the function of booking agencies**—N.D.A. aspires only to seek out and establish the market which the booking agent may serve. This intention ought to be clearly brought home to both members of N.D.A. and booking agents.

The execution of this job remains YOUR concern—no organization can do anything for the inert, apathetic, non-existent individual. Have you invested $10.00 in membership in N.D.A.? **YOU,** personally, **can assure your own future as a dancer by participation** in a professional dance association. Write to the Executive Secretary, National Dance Association, 1430 Broadway, New York City, for membership.

*

The CHECKERED BALLET PANORAMA

A quick view of the shifting movements of the existing big ballet companies discloses a certain resemblance to a mad game of checkers. Greater and lesser soloists and supporting dancers dart in and out of this and that company, here and there, up and down the global map, reassemble and disperse with all the suddenness and fury of an earthquake.

When Ballet Theatre temporarily went into retreat last year, **a figment of the parent body broke off and became the Ballet Alicia Alonso,** taking with it not only its leading classic ballerina, but soloists of importance like **Barbara Fallis, Fernando Alonso, Melissa Hayden, Igor Youskevitch, Paula Lloyd** and others. Now that Ballet Theatre is marshaling its Spring, 1949 offensive, the offspring company does not choose to return to the parent. Apparently it likes it much too much in Latin America, where it has had as much success as a four-alarm fire. Of this company, further anon.

The one leading dancer who returns to Ballet Theatre is **Igor Youskevitch,** and no doubt the newly-wed **Nora Kaye,** and such other important principals as **Lucia Chase, Muriel Bentley, Hugh Laing** and **Diana Adams,** with possible guest appearances by ballerinas **Maria Tallchief** and **Nana Gollner. Antony Tudor** again functions as Artistic Director; the company continues under the joint management of **Lucia Chase** and **Oliver Smith.** Auditions take place in February, rehearsals in March, followed by a three week tour, and an appearance at the Met in New York for three weeks beginning April 17. It will be interesting to see **how** Ballet Theatre reshapes following its recent fission.

*

BALLET ALICIA ALONSO Active in Latin-America

35,000 souls jammed a stadium built to hold **11,000** people in Havana, Cuba, when the **Ballet Alicia Alonso** appeared there recently sponsored (and paid for) by a local beer company, no less. The company enlightened enough to be the patron of one of America's newest ballet companies is known as the **Polar Beer Company.** We wish to join 35,000 spectators in

continued on page 9

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In the parochial church of Vedado, a suburb of Havana, Cuba, PAULA LLOYD and ENRIQUE MARTINEZ were married on December 29, 1948. Fernando Alonso, the best man, gave the bride away. Alicia Alonso was matron of honour. The dancers, all of them formerly with Ballet Theatre, are currently with BALLET ALICIA ALONSO which is making an artistic name for itself in Latin America.

The wedding was an event in Havana society. A reception for the bride and groom was given by the senior Mrs. Alonso, mother of Fernando, which attracted the social and artistic elite of Havana.

This is the Murabito statue of the late ARGENTINITA, who died in 1945. It was commissioned by the dancer's sister, Pilar Lopez, presently in Spain, and presented by her to the Metropolitan Opera Guild, although she was not herself present at the unveiling. The sculpture was unveiled by its creator Rosario Murabito at the Metropolitan Opera House, where it presently stands on display in the Metropolitan Guild Room.

LUBOV ROUDENKO, newly wedded wife of Richard Marks, New York business man. They were wed at 11:00 A.M. in Greenwich, Conn. on the first day of 1949. It was set for the forenoon so that the bride could catch a matinee of "Annie Get Your Gun", in which she is the principal dancer. Dancing before wedded bliss, of course. Miss Roudenko will be remembered as one of the gifted dancers in the Ballet Russe de Monte Carlo of some years ago.

CALENDAR of EVENTS

FEBRUARY, 1949
(New York City)

6	2:30 and 8:30 p.m.	**Talley Beatty** and Company	Ethnologic Dance Center
10	8:30 p.m.	**Korean Dance Troupe**	American Museum of Natural History
12	8:30 p.m.	**Dudley-Maslow-Bales Trio**	Central H. S. Needle Trades
13	3:30 p.m.	**Dudley-Maslow-Bales Trio**	92nd Street YMHA
19	8:40 p.m.	**Alix Taroff** (in opera "Hechalutz")	Carnegie Hall
20	3:30 p.m.	**Auditions Winners Concert: Billie Kirpich, Midi Garth, Normand Maxon, Tao Strong** and **Janet Collin**	92nd Street YMHA
24	8:30 p.m.	**Dvora Lapson** and Company	American Museum of Natural History
26	8:40 p.m.	**An Evening of Ballet** with **Todd Bolender** assisted by **Marie-Jeanne, Tanaquil LeClercq, Janet Reed, Maria Tallchief, Beatrice Tompkins, John Kriza** and **Francisco Moncion**	92nd Street YMHA
27	3:00 p.m.	Divertissements to ballet music from "Lakme" arranged by **La Meri** for **Peter di Falco, Matthew Vittucci, Aennchen** and **Rebecca Harris**	Ethnologic Dance Center

*

BALLET RUSSE De MONTE CARLO
(at the New York City Center)

21		Les Sylphides, Pas de Quatre, Seventh Symphony, Gaite Parisienne
22	(mat.)	Pas de Quatre, The Nutcracker, Rodeo
22	(eve.)	Concerto Barocco, Coppelia, Rodeo
23		Swan Lake, Nutcracker, Scheherazade
24		Pas de Quatre, Giselle, Madronos
25		Swan Lake, Seventh Symphony, Frankie & Johnny
26	(mat.)	Cirque de Deux, Quelques Fleurs, Rodeo
26	(eve.)	Pas de Quatre, Raymonda, Scheherazade
27	(mat.)	Cirque de Deux, Night Shadow, Quelques Fleurs
27	(eve.)	Concerto Barocco, Giselle, Madronos

(See March issue for March programs)

*

LECTURES

7	5:00 p.m.	**Doris Humphrey**	Carl Fischer Concert Hall
7	8:30 p.m.	**Walter Terry**	92nd Street YMHA

*

PACIFIC COAST DANCE FESTIVAL

17	8:30 p.m.	**Carmelita Maracci** and Company	Royce Hall, U.C.L.A.
24	8:30 p.m.	**Merce Cunningham**	Royce Hall, U.C.L.A.

*

5	2:30 and 8:30 p.m.	Dances of the Pacific — **May Tsutsumoto, Olga Streeter** and **Eleanor King** Dance Company sponsored by **Friends of the Dance** — Repertory Playhouse, Seattle, Wash.
20 and 27		**Hanayagi Tokuyae** and Dancers of Japan — Dance Theatre, Hollywood
26		**Dance Theatre Company** in new program — Dance Theatre, Hollywood

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	9	Kent, Ohio
	10	Bowling Green, Ohio
	11	Delaware, Ohio
	12	Oxford, Ohio
	14	Greencastle, Indiana
	15	Bloomington, Indiana
	16	Evansville, Indiana
	17	Louisville, Ky.
	18	Nashville, Tenn.
	19	Chattanooga, Tenn.
	20	Atlanta, Ga.
	22	Baton Rouge, La.
	23	New Orleans, La.
	24	Mobile, Ala.
	25	Montgomery, Ala.
	26	Tallahassee, Fla.
	28	Auburn, Ala.

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LA MERI and the Exotic Ensemble will appear:

Feb.	7	Maryville, Mo.
	10	Fort Collins, Colo.
	16	Salt Lake City, Utah

applauding its splendid gesture, a gesture unheard of in Cuba, and let us hope, **only the beginning of such sponsorship there and elsewhere.**

The company has also the official stamp of approval of the Cuban government, which through its **Ministry of Education bought three performances,** given severally at the Auditorium Theatre and the Stadium of the University of Havana. The first of these performances was given (to a jammed house) in honor of the

continued on page 48

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"CALL TOMORROW"

Boy and girl ballet dancers will be auditioned tomorrow at the Broadhurst Theatre, at twelve noon. Bring practice clothes.

by JACK COLE

JACK COLE takes a dim view of auditioning dancers in this view by cartoonist Hirschfeld.

AUDITIONS Somehow don't pan out for YOU?

Read what the man on the auditioning end has to say about you . . .

"MR. COLE, could you tell me why the stage manager did not take my name?" A score of times each year at the audition for a new show, belligerent dancers hanging over the footlights ask this question, and are echoed by bellicose mothers, charging up the aisle. I should like to note briefly why the stage manager did *not* take your name, to which is added a few suggestions for a more successful conclusion to your next audition.

If the call states that ballet dancers will be auditioned, arrive at the theatre with practice clothes and ballet shoes. Dancers who step forward and apologize for having forgotten their shoes are either suspect of having had little or no school training, since a ballet dancer forgetting shoes is very like dressing for the street and forgetting one's trousers, or of being so scatterbrained and undisciplined as to be of questionable value. Hair dressed up from the neck to show the carriage of the head indicates a dancer who is aware of the basic principles of her craft. Execute the variation as demonstrated or stated exactly; do not improve it or embellish it. Do not ignore the indicated port de bras in an effort to jump through the ceiling, or spin like a top. The director is only interested in ascertaining good training and correct movement habits; the probability of a group of dancers being hired to execute five pirouettes and fall flat on their faces en masse is extremely remote.

A sound technical director does not have bias or prejudice in relation to styles of dance. For him there is only good dancing and bad dancing, whether it be ballet, modern, ethnic, or period. If you are asked to demonstrate a strong, dynamic, primitive figure that pounds into the earth, and you approach it with the delicacy of a *petit battement*, you are a bad dancer. Beautiful *battements*, but bad dancing.

Many times you will be asked to demonstrate a figure in a style that is completely foreign to your training. Try to grasp the basic elements involved quickly, and execute it with good grace and a minimum of pseudo-embarrassment. No editorial comment on the figure or your apparent inability to grasp it is of interest to the director. He is trying to approximate the probable speed at which you learn. Many dancers take ten years to acquire a passable *glissade assemblé*, and ten years are not available before the opening of a show.

Stage managers are not always the most gracious and well-mannered people. Your dance director is usually trying very hard to make you comfortable, not embarrassed or nervous. He does make allowances for a very trying situation. Information requested is usually not important. The director is trying to determine your probable work habits and ability to get along with other people. The neurotic personality may be a brilliant technician but he presents a difficult problem when the schedule gets rough.

If the production is looking for tall blonde girls and you are short and brunette, it is not your fault, nor the dance director's. Preconceived preferences of type go by the board, if your ability is remarkable. You are more than welcome.

If you have a bad reputation from previous shows — late for rehearsals, irritability, laziness, — you may be sure your case history is on file. That is the reason, on many occasions, why good dancers at an audition are not chosen. The director is usually well aware that this audition would be the last sign of effort or talent from the particular person, for the duration of the production.

Don't present letters of introduction. Don't try to talk to the director before the audition. Don't wear costumes, or strange and bizarre practice clothes, and don't bring relatives and friends.

There are never enough well-trained and intelligent dancers. If you are well equipped, you will be eagerly welcomed. Chance plays very little part.

"Give your name to the stage manager, Miss, Next four, please."

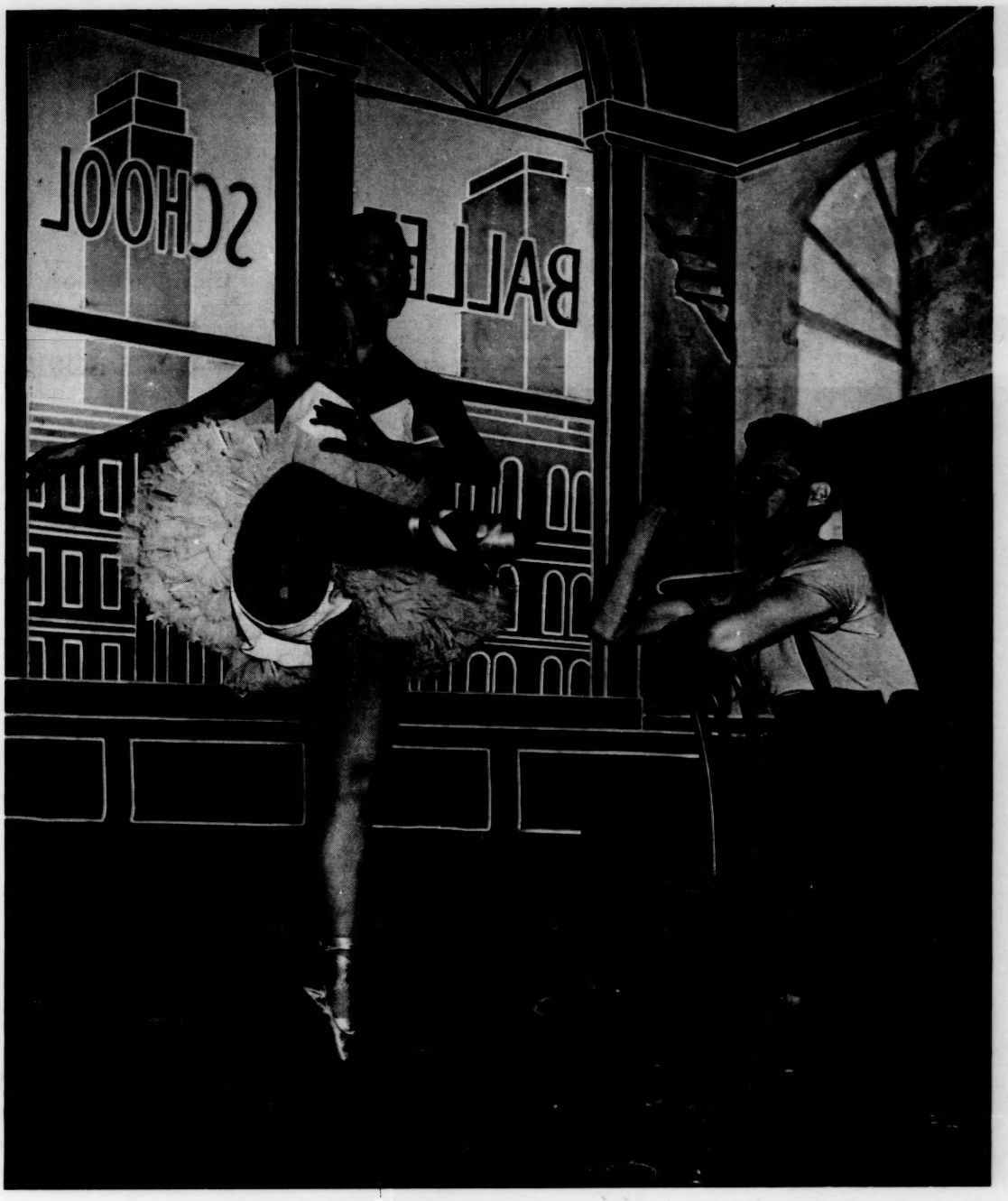
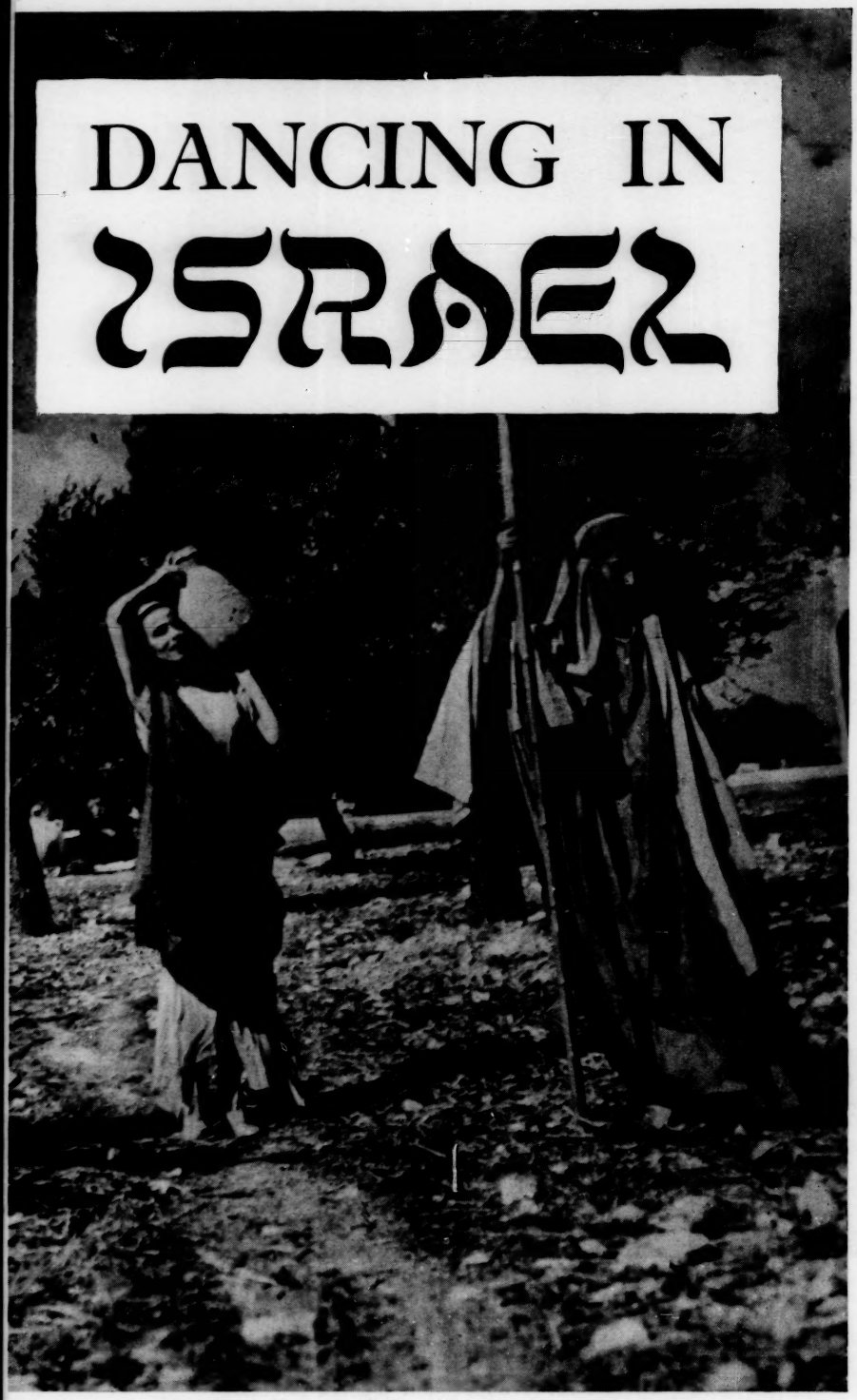


Photo by Eileen Darby, Graphic House

"CHALLENGE!" is the name of this scene from the musical play "Along Fifth Avenue" and the parties taking part in the challenge above are ballerina VIOLA ESSEN and tap dancer JOHNNY COY.

DANCING IN ISRAEL



Dance in Israel moves into the theatrical plane with this ballet by Rina Nikova of Jerusalem and members of her company. The ballet danced here in an outdoor setting of earth and olive trees depicts the biblical narrative of Ruth and Naomi.

an interview with Israeli Dancer Gertrude Kraus

by WALTER SORELL

FOR THOSE who knew the Europe of Post-World War I, Gertrude Kraus is a familiar figure. She is a born artist in whatever medium she desires to express herself, whether dancing, music, or drawing. At the Munich Dance Congress in the late twenties she was, together with Mary Wigman, the greatest success. Some of her unforgettable masterpieces from that period were "The Town Is Waiting" (Nanetti-Rubin) and Gorki's "Dream of a Musician". In 1931, Hubermann asked her to tour Palestine with Heifetz and Rubinstein. She then realized that this was her home, and it was to become a fertile soil for her creativeness. She decided to give up her school and activities in Vienna, to forget the success she had all over Europe, and to settle down in the land of her fathers. That was in 1935.

This year she has come to America. "Not to dance," she said (the Brandeis Camp Institute had invited her), "I wanted to see America and to see America dance." She found many of her European friends here again and some of her former pupils, among them Mia Slavenska. "I was delighted to find in this country so much vitality, breathtaking technical skill, and a fervent desire to create. I was most impressed by the artistic potentialities of America's youth, first of all by such Negroes as Talley Beatty, though I found an amazingly strong trend toward cerebral genuflexion. I realize the dance has gone a different way in America, in Europe, and in the Orient, but, in its final analysis, great art is international."

During the 13 years of her stay in Palestine, Gertrude Kraus has contributed a great deal to the artistic development of the Palestinian dance, not only as a soloist and choreographer, but also as a teacher and silent guardian of its artistic standard. By now some of her pupils are interesting dancers in their own right: Nomi Aleschkowsky, Hilde Kesten, Marianne Silbermann, and the highly gifted 12-year old Aviva Krakovska. Out of her school developed a ballet group, "a synthesis of modern and classical trends," as she said. Working with the Palestinian orchestra, the Kraus Ballet danced to the works of such modern composers as Prokofief, de Falla and Stravinsky. The Opera secured her choreo-

Gertrude Kraus, modern dancer from Vienna, who has pioneered for dance in Palestine nearly two decades, tells the world a thrilling story about the dancing in young Israel.

graphic talent and was followed by the "Habimah", the "Ohel" and the "Theatron Iwri". Kraus' great choreographic successes in the last few years were "Carousel", "The Golden Cage", and Gershwin's "Rhapsody in Blue", a symbolistic pantomime of our modern social problems; and of course the Palestinian ballets, Lavry's "Emek", Boskowitch's "Semitic Suite", and Mahler-Kalkstein's "Popular Symphony".

"Palestine," she said, "is the country of youth, a new Jewish youth, remote from the ghetto and the dark mysticism of yore, optimistic-healthy, agile, bound with the land, soil, and sun. The indomitable constructive will of the people seeks new forms of living conditioned by and arising from their community spirit, turning degradation of yesterday into a regenerated strong tomorrow. In such groping and seeking for new forms of living on a soil of century-old traditions, an interplay of the old and legendary with everything new and modern is inevitable. Israel, the oldest historical place, reaching from Jerusalem to Galilee, from Bethlehem to Nazareth, from Emek to the Sea of Tiberias, the land of the prophets, the once holy land, has also become the soil for toiling hands and for the spirit of reconstruction.

"The country is rich in material and sources from which emanate creative stimulation. The desert, the rough mountains, the sea, the stony paths on which still today caravans cross the country, vineyards and pardesses (orange groves), an always blue sky and an often merciless sun, a miracle of colors, brown-red soil and mountains veiled in their dark violet shadows, songs of shepherds, sounds from drums and flutes; and the multicolored mosaic of the people, beside the Jews from all over the world, the Yemenites, the Sephardim, the Arabs and nomads who, in the midst of a new growing culture, hold on to their age-old customs. A dreamlike mixture of orient and occident, of the young and modern Tel Aviv, the patriarchal Jerusalem, and the romantic harbour of Haifa at the foot of Mt. Carmel.

"The folkloristic treasures and the cultic customs of these many peoples reach back to Biblical times. We can still find them in the feasts and ceremonies of the Arabs, Yemenites, and Sephardim, nothing has been lost through their contact with Western culture. On the contrary, open-minded, susceptible to the depth and simplicity of this age-old folklore, the Europeans, and particularly the artists among them, have readily absorbed the oriental impressions and influences, and today their festivals with their Biblical and folkloristic dances clearly prove the result of their gradual growth into oneness with landscape and people.

"Chak-habikurim (vintage festival), Tubischwat (feast of spring), Chanuka and Pesach are festivals, ceremonies celebrated in the entire country, in all schools with music, songs and dance which bear the stamp of the new Palestinian artist. The folk dance which, in the beginning, was strongly influenced by European elements, has slowly but definitely taken on a new face of its own. The oriental, the Yemenite and Arabian, dance forms were studied and became part of it. Musicians, composers, singers and dancers of which the country is full are at work with endless devotion on this artistic reformation which reflects the new forms, colors and rhythms of the country. There is hardly one chibbuz (settlement) where there isn't a musician, composer, a conductor of a choir, a painter, even a stage director, but certainly each chibuz has its own dance teacher, its own dance group and choir.

"This folkloristic dance movement," Gertrude Kraus explained to me, "found its strongest expression in the great folk dance festival at Dalia in the Ephraim Hills District, in 1944. The quest for a new pattern of folk dance, folk costume, particularly strong in the rural districts, found a magnificent answer in this dance festival and contest where all chibbuzim were united in the celebration of Shevuoth (festival of the First Fruits) which is so deeply rooted in the Bible and is particularly a farmer's festival. The scene at Dalia is ideal for folk festivals. Mountains surround an amphitheatre created by nature, as gigantic as the open-air theatre in Denver, Colorado. It was a people dancing, an unforgettable demonstration of beauty and the inner freedom of a new nation. More than 30,000 men and women came from all parts of Israel, loaded on buses and trucks, and even members of UNO were represented.

"Flutes, drums and songs accompanied the dancers. The dances of shepherds, workers, fishermen, dances of love, executed by the men and women of the settlements in simple space forms and steps whose basic tone was vibration; where the Orient came through most powerful it was built on monotonies which, through constant repetition, grew into ecstasies. Color was also lent to these dances by the individuality of the various chibbuzim, their forms of living and working, through the often and quickly changing face of people and landscape. This festival which will be repeated often and is constantly repeated in a smaller framework, began in the afternoon and lasted all evening until daybreak.

"The leaders of each dance group were mostly schooled dancers; the participants were the people. I, for instance, had rehearsed the dances, after many long and hard working days, with some 60 members of the settlement Ramat Hashofet. The idea for this folk dance festival originated with Gert Kaufmann. A great many of the leading Palestinian dancers took part in it: Yardena Cohen (who has done magnificent work to help shape the folkloristic style of the Palestinian dance), the Yemenite dancer Rachel Nadav, Rivka Sturman, the American Rachel Emanuel and the young talented dancer Tovat Zimbal (a member of the Kraus Ballet). But what was most important and may dispel wrong notions about Jewish and Arabian cooperation: Many Arabian folk dance groups have participated, and their famous ecstatic dance Debka, danced

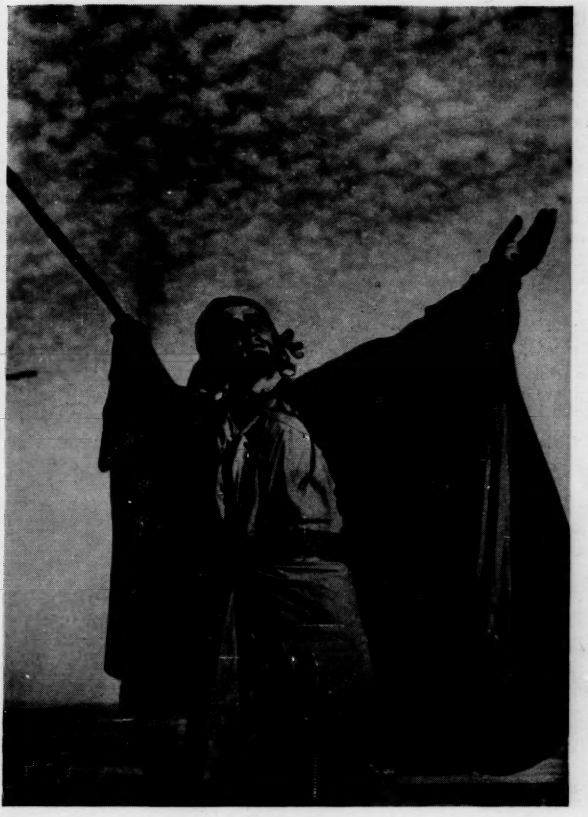
Children in a rural settlement going through the paces of a Hora.

Israeli pioneers hold frequent dances on the Palestinean hillsides, such as these who dance the popular Hora.

Ballet as an art was never known to Palestine until the arrival of such dancers as Gertrude Kraus and Mia Arbatova of Tel Aviv and Rina Nikova of Jerusalem. Today Israel flocks to theatres and recitals which present ballet, such as is seen in this variation of the pupils from a Jerusalem ballet school.

by men only. the core of their dance ceremonies, was enthusiastically acclaimed. It was a sign of friendship and common will for peace. Don't let anyone make the mistake of thinking that the Jews and Arabs, the people themselves, could not live in peace and harmony together. Not one inimical cloud darkened this festival which united so many thousands of people under a starry sky and forged them into an entity.

"Certainly, this and similar artistic contests further the interest in the newly modeled folklore of Israel. It greatly stimulated composers, painters, and poets. We are witnessing how the Palestinian folk song and folk dance is becoming part of a new cultural heritage. Its motives have already reached far beyond the yet unsettled borders of the country; we find typically Palestinian motives with such international artists as Milhaud, Bloch and Stravinsky. In Palestine itself the great composers and art groups use and develop the folklore of the country in their art, intertwining 'cult and culture'. The elements of landscape, color and rhythm of the country live in the Palestinian dance presentations, in the ballets and suites, sound through the symphonies of their composers, and find their way onto the painter's canvas. Themes of the essential and common element in music and



Just to remind the outside world that the Arab lives in Israel, too, is this candid of an Arab dance taken at the all-nations festival in Palestine some two years ago, when Jews and Arabs appeared in a friendly concourse of the arts.

Folk dancers of Israel in a ballet spectacle directed by Gertrude Kraus for an outdoor festival in Tel Aviv.

Bible and psalms have become a natural-dance.

"Folk art, in general, expresses the character and the customs of the people, or rather the reverse is true, namely character and customs of a people form its folk art. It stresses the national peculiarities, but enriches the cultural good of a people by absorbing its constantly growing new cultural expressions, artistic and non-artistic, thus indefatigably weaving the tapestry of the people's story. These creations emanating from national spirit, labor and pride, gradually grow beyond the borders of their countries and become part of a higher culture, of one that is the expression of all the people on earth. The Jewish people — freed of the pressure of Ghetto life, returned to the soil of their fathers, have undergone a great metamorphosis by becoming themselves again. This change has revealed suppressed and dormant sources of unexpected creativeness. One day, and this day does not seem to be too remote, the people of Israel, who, in Biblical days, gave so much to mankind, will again stand within the ranks of all those who — carried by their creative will and potentialities — contribute to the good of man."

★

Many of the folk dances in Israel have emerged as such in the last two decades which have certainly been the most decisive for the crystallization of the national will of the Palestinian people. With the merging of the various national characteristics which the Jews have brought with them to Israel, their dances underwent a fast metamorphosis through the influence of the new environment. Although they kept the essence of the dances' inner structure, they changed their dynamics and accepted a new color quality in their expression. Most typical for them is the oriental rhythm, the slow, almost restrained, beginning and the constantly accelerated tempo which often ends in ecstasy and frenzy. Thus, for instance, the Hora is now performed with light vibrant steps, with the body held erect and the head uplifted. In Rumania where it originated it had the earthbound quality of most peasant round dances of Central and Eastern Europe. Now there is no longer any stamping in the new Hora, throughout it has a bouyant flavor.

Some of the old dances as the Hassidic dances which are for men only and root deep in Jewish history, are still very much alive in Palestine and have undergone less changes than others. The dance of the Hassid is ecstasy in itself, the dancer's experience is the liberation from his earthly limitations and a forgetting of his corporeal existence. Most characteristic of it are the trance-like gestures of the hands which emerge spontaneously out of his body movement and are, improvised as they are, a most personal expression of the dancer.

Beside the new Hora, the Arabian "Debka" which, in its many variations, has been accepted as a national dance by the Jews, and the Rikud Hazugot, a couple dance created by Yardena Cohen, are the favorites among the many dances of the new generation in Palestine. Katja Delakova and Fred Berk, who have made it their business to communicate Jewish folk dance to the American public, describe these dances in their "Jewish Folk Dance Book" as follows:

New Hora

Formation:

Dancers form a circle; hands are clasped, or on each other's shoulders. Position of hands may be changed during the dance, the leader giving the cue.

Steps:

Circle faces and moves to the left.

DANCING IN ISRAEL *(continued)*

Take two light, running steps, left foot first, then right foot; jump with feet together (using vibrating movement), hop on left foot while extending right foot in front of left foot, only slightly above the ground, each movement to one quarter note. Step in place with right foot, then left foot, one step to one eighth note. Next quarter note: Step in place with right foot. Note that the first four movements are done facing left, and the three light, running steps in place facing slightly to the right. These steps are repeated over and over again, at a steadily increasing tempo.

Rikud Hazugot

Formation:

Three couples in a circle, girls with their backs to the center, boys facing girls, boys' and girls' arms extended forward, girls' palms down, touching boys' palms which are up.

Hand pattern — RIKUD HAZUGOT.

Step:

A very light, running, "vibrating" step is used throughout the dance. The heels are raised from the floor, but not the toes. With each phrase dancers change partners.

Figure 1

Measures 1-2: All execute 8 steps in place.

Measure 3: Each couple makes a full turn clockwise, executing four steps without releasing hands.

Measure 4: Girls change partners to the right, taking 4 steps, boys do 4 steps in place, and receive a new partner.

As the music continues, Figure 1 is repeated twice so that each of the three boys gets to dance with each of the three girls.

Figure 2

Formation:

Position of hands is changed so that arms remain extended forward but palms of partners touch in vertical position.

Measures 1-2: All execute 8 steps in place.

Measure 3: Releasing palms of partner, each dancer individually makes a full turn to his right or her right, executing 4 steps.

Measure 4: Girls move to the right again with 4 steps. Boys, dancing 4 steps in place receive a new partner. The dance continues with figure 2 being repeated twice.

Figure 3

Formation:

Girls face the center, their partners standing behind them. Girls place hands on their own shoulders, palms up; boys place their palms on girls' palms.

Measures 1-2: 8 steps in place.

Measure 3: Each couple makes a full turn clockwise, executing 4 steps without changing arm position.

Measure 4: Girls change partners to their right, as they face the center, and execute 4 steps.

The dance continues with figure 3 being repeated twice.

Figure 4

Formation:

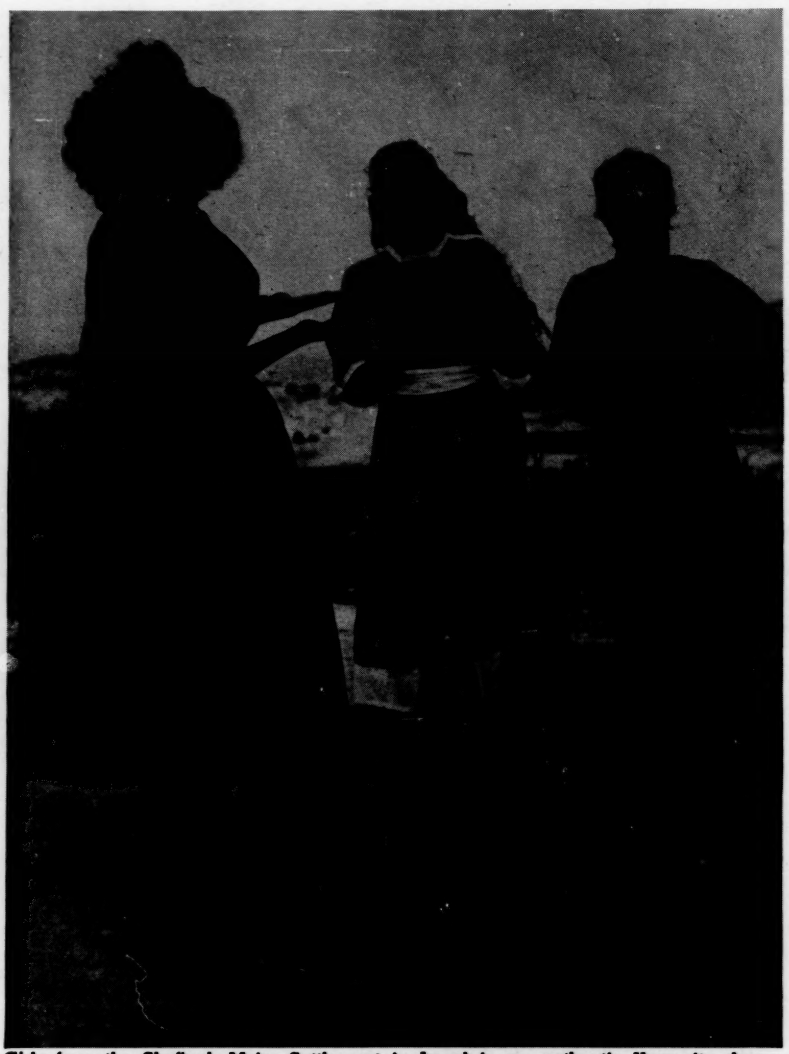
Girls stand left of their original partners; all form a circle facing the center, arms are extended sideways, elbows slightly bent, girls' palms down, touching boys' palms which are up.

Measures 1-2: 8 steps in place.

Measure 3: Step to the right with right foot, close left foot to right foot, and repeat the two foregoing steps, one step to one quarter note.

Measure 4: Repeat measure 3.

As the dance continues, Figure



Girls from the Shefiyah Meier Settlement in Israel in an authentic Yemenite dance.

4 is repeated twice. After this is completed, the circle opens at one point and one of the dancers leads the others (who do not release hands) in a variety of dance patterns, continuing the "vibrating" step used throughout. This may be continued as long as desired. This dance may be performed by four or at most five couples.

NOTE: In this dance, the body is held erect, head uplifted while facing partner, but, while turning, the body curves and inclines in the direction of the turn. The emphasis is on the position of the hands and the soft curve of the body while turning. It is a tender and delicate couple dance, following an even tempo.

Debka

Formation:

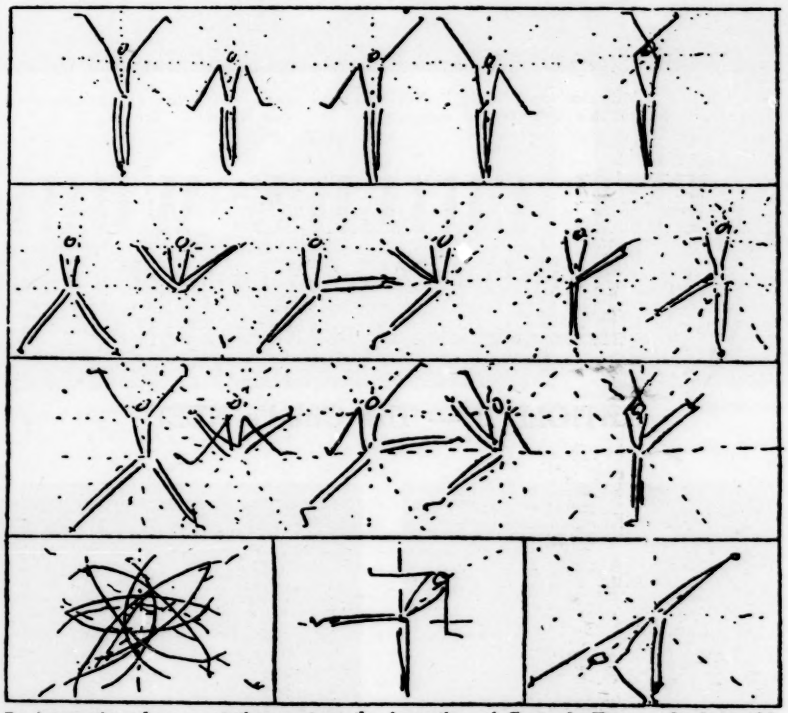
Dancers stand side by side in a straight line, arms down, hands clasped. They stand together as close as possible throughout the dance. First person leads the entire group in various space patterns, e.g. curve, semi-circle, snake-like formation, etc.

Steps: *Figure* 1

Measure 1: Dancers move and face right; take four light running steps to the right, starting with right foot.

Measure 2: Four "Debka steps" to the right, then left and right again.

Measures 3-4: Repeat measures 1-2



An interesting dance notation system, the invention of Gertrude Kraus, who uses this to record the dances she teaches in Israel. The motive in these is used in a Sephardic dance. The designs, in the order of the row, reading from top to bottom are: Row 1 — Movements of the hands; Row 2 — Movements of the legs; Row 3 — Movements of arms and legs combined; Row 4 — Body movement.

Sketch of dance design and notes, with a Sephardic motive.

Costume sketch by Gertrude Kraus for one of her concert dances, of an Eastern European village fiddler (with undertones of Marc Chagall?). This sketch poignantly outlines the origins of so many Israeli pioneers in the ghettos of Eastern Europe and the gradual change in their songs and dances from the melancholy and introverted to the jubilant and expansive, as easily exemplified in the dances of Israel.

Measure 5: Two light, running steps to the right, starting with the right foot, and two "Debka Steps" to the left, one step to one quarter note.

Measures 6-8: Repeat steps of measure 5.

Figure 2

Measure 1: Dancers face center; step to the right with right foot, step backward with left foot crossing behind right, step, then hop to the right with right foot, left foot bent slightly backward, not touching the floor, one movement to one quarter note.

Measure 2: Step, hop on left foot to the left, jump with feet together, jump again and land on left foot, right foot bent backward slightly, one step to one quarter note.

Measures 3-8: Steps of measures 1 and 2, Figure 2, are repeated three more times.

Figure 3

Measure 1: Dancers continue to face center; step to the right with right foot, step backward with left foot crossing behind the right, step, hop on the right foot to the right, left foot bent backward, one step to one quarter note.

Measure 2: Step, hop on left foot to the left, right foot slightly bent backward, step forward with right foot crossing in front to

(*Please turn to Page* 37)

". . . a child is 'angular' and 'bony' ", but beautiful when she achieves unobstructed expressiveness. Marie's own dance composition to Joyce Kilmer's "Trees".

THE CHILD'S WORLD

Its Relation to Dance Pedagogy

a series of articles by BLANCHE EVAN

ARTICLE II — The Child's NEED

In Article I of the January issue, "Defining the Child's World", I discussed the following points:

1: The Dance should be taught a child *not* as if she were an adult, but rather in relation to a child's world;
2: The child's world includes physical, emotional, mental and social factors in relation to specific age;
3: The teacher of Dance has the task of relating her instruction to each of these factors;
4: All four factors are in a process of growth simultaneously;
5: The Blanche Evan System of Dance Pedagogy is built in relation to the total personality: to the fusion of these factors at specific age levels.

The child's specific emotional, physical, mental and social characteristics at successive age levels create certain needs. An activity can be intelligible and productive to a child only if it is regulated in relation to these needs. Obviously, these needs exist within the child. They live in the child twenty-four hours of every day. She has had certain of them since she was born. They have been affected by her environment and they are modified as she grows older. She comes to her teacher and to her activities with them, and with the need of their being fulfilled. A good teacher can direct these needs and channelize them, but she does not plant them there originally. The needs of the child should determine what phase of Dance she should experience in the studio, just as the child's needs should determine her diet.

I wish to make very clear that in designating the child's needs as of first importance, I do not mean to imply that the child should be "pampered". Not at all. I do mean that *any* subject taught to children, as well as any other phase of children's living, embraces, of necessity, not only the problems of that subject but the basic problems of childhood itself.

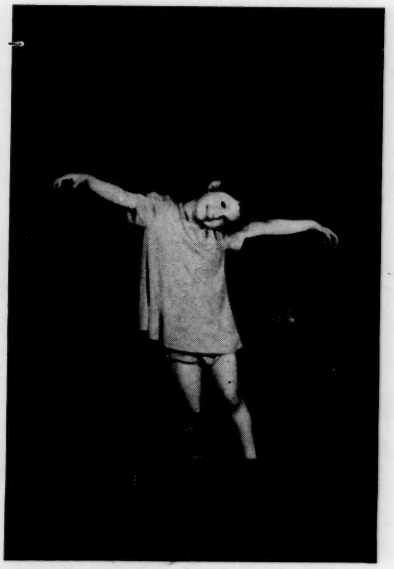
This sets quite a different stage for teaching children the Dance, from that of the professional concept most in use. A professional dancer knows that the Dance *profession* makes *its* demands upon the student: daily technical practise, rigid self-discipline, the execution of movement far beyond normal scope, very often to the extent of over-straining the body. When the child dances, however, the position is reversed: it is the child's needs that make their demands upon the Dance — and rightly so.

To understand the child's needs is our first task. These needs are multiple. The basic needs are common to all children the world over although they are vastly conditioned by their particular cultures and environment. There is a single, basic need which the Dance, more than any other activity, is equipped to fullfill. Although the child's needs exist outside of *professional* Dance, many of them are closely related to the non-professional *activity* of Dance, for the reason that many of the child's needs co-exist with the role that personal body movement plays in her development.

". . . they sometimes need to do a wild dance, as well as a pretty one". Minda, in two successive lessons.

". . . her whole body as a unit." Rena, aged 12.

Elizabeth, aged 6. "What is a drum?"



". . . children experience an emotional world quite foreign to most adults". Sara in two contrasting moods.

The need I am referring to in particular, is the need of the human being to experience the physical equivalent of the psyche in the body through action. In infancy, the child enjoyed this unification. In a tantrum, she not only screamed, she also *kicked her legs* in the air. When she was happy, she gurgled *and* bounced for joy. As she got older, she not only bounced, but she jumped, hopped, or skipped about to express her joy — *she did not stand still.* Or when she was sad, she buried her head in her arms, or "curled up" in the adult's lap. Although she was using movement as it is used in Dance, she used her body thus not "to dance", not because she was a dancer, neither to be "graceful" nor to "gain poise", but simply because it was normal and natural to use her body in her own personal way to express her inner self.

For the very young child, body movement is the natural vehicle and outlet for the psyche, for both the positive and negative, for both joy and frustration. With adulthood, there is a valid diminution of spontaneous physical expression. But in addition to that, in our culture, and particularly in Anglo-Saxon society, convention imposes a ruthless prohibition of physical spontaneity, long before it is necessary to "grow up". The body

(*Please turn to Page* 37)

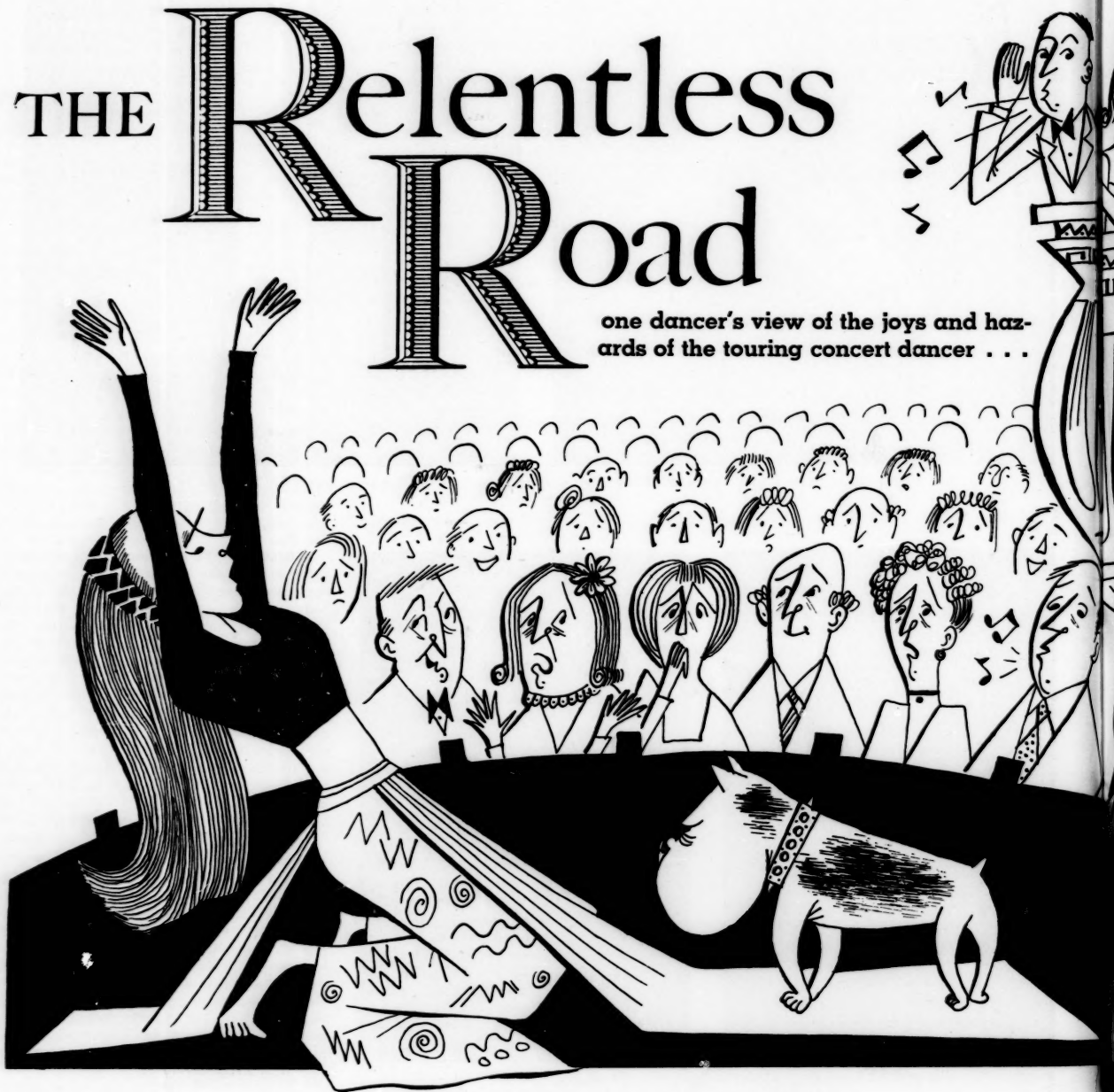
by GERTRUDE LIPPINCOTT

THE Relentless Road

one dancer's view of the joys and hazards of the touring concert dancer . . .

MODERN *dancers, like all other dancers and theatre people, hate to go on tour.* They hate the hours, the trains, the weather, the food, and the hotels. In fact, they hate practically everything about touring except, of course, the dancing. The wonder of it all is that they go. The reason can't be financial because many of them could do better staying put. Some of them get paid well, perhaps some of them want to see the country, some of them have the fervor and zeal of missionaries, some of them like to ride in trains, and some of them are just plain crazy. After reviewing the situation, I figure I am in the last category. I must be because I don't make much money at it; I have pretty well lost my zeal and fervor; I have seen most parts of the country by now; and riding in buses, airplanes, trains, and automobiles is hard on my anatomy. Waiting in stations doesn't help either. Instead of being a bar-fly, I have become, in the last years, a station-fly.

I have given the problem a lot of careful thought recently, and have decided that it would be much easier on my health and my disposition if I stayed home in my snug, warm house. At least I decided that yesterday. Yesterday I didn't have the letter from the Uni-



G. Lippincott shares program with unannounced bulldog.

versity of Junction City, inviting me to come up for three days to give a program, teach a class and to lecture. The University of Junction City will undoubtedly be covered with ten feet of snow when I arrive, the weather will be approximately fifteen degrees below zero, and in all likelihood, the water in the hotel will be shut off, meaning that my hair will have to be shampooed with Orris root.

The amazing thing to me is that I, and all the other dancers, go on these junkets. And I always thoroughly enjoy myself. I have an amusing, pleasant, and interesting time. I learn a tolerance of other people and their customs, and I even pick up some of their ways, much to my family's unhappiness. My family didn't mind when I began to broaden my A's like a New Englander. They put up with my version of the celebrated Brooklyn accent, but when I tried out my newly-acquired Louisiana Cajun speech, they balked. Also they aren't too happy about the French roast coffee I now have sent up from New Oreleans. They just don't appreciate chickory, I guess.

Line Drawings by Doug Anderson

In case some of you do decide to go touring, I feel that there are certain things you ought to know. In the first place, you'll probably lose money. Or at least, you won't make much. But don't let that put you off. That is a minor inconvenience. There are other more important items to worry about. Just to make things clear, I will innumerate some of the difficulties you will encounter. If, after you have read them over, you still want to go on tour, you are a strong character and should be given a medal.

Even if you carefully make all your arrangements or if someone else is good enough to make them for you, there are many, many things which can go wrong. You may find out, as I did, when you get to Prairie Junction that the train they told you in Chicago ran every third day to Pine City was taken off last week. How do you get to Pine City? "Wait over a day and take a bus by way of Bellevue." Or you may remonstrate with the local ticket agent after you discover that your scheduled train left an hour before you arrived. He will undoubtedly reply, with a disinterested nonchalance, "Well, we don't hold much with time-tables."

And, of course, chances are ten to one that you'll be late at your destination. This is absolutely pre-ordained if you ride the Pennsylvania Railroad. The Pennsylvania Railroad never arrives anywhere on time, so I've discovered. It may pull in anywhere from an hour to sixteen hours late. The time I was only an hour late at Centerville, or some such place in Indiana, I congratulated myself on being practically on time. The gentleman from the college at which I was to perform wasn't so pleased however. In fact, he told me that I had disrupted the entire schedule of the school, and everyone was upset. I was completely cowed and didn't have nerve enough to tell him I had no control over the famed Pennsylvania Railroad.

If you travel by automobile, your journey is certain to be fraught with all manner of unforeseen happenings. *Take, for example, a trip to the wilds of northern Minnesota when it was thirty degrees below zero.* We were a caravan of three cars and fifteen people. The trip began in that horrible time just before dawn at five o'clock in the winter morn. It ended twenty-four hour's later, during which time we had driven seven hundred miles, done a rehearsal and a performance, and been present at a dinner in our honor. We lost one car at three o'clock in the morning when it missed a turn in the road. Fortunately we found it some two hours later, not much the worse for wear. One of our members kept going with coffee laced with brandy and quarter-grain tablets of Benzidrine, taken at regular intervals. It was four days before she got a wink of sle.

But I mustn't digress. Supposing you have arrived at your destination more or less intact, except that your ulcer is churning about inside you, you have an awful headache, and you have ruined your best pair of nylons on the steps of the last bus you rode on. Just supposing. Your troubles haven't begun yet. There is a whole galaxy of people you have to deal with before the performance actually starts.

First, there is your accompanist, who is usually, thank God, a steady, reliable person to whom few things happen and on whom you lean for comfort and support. Usually, that is. Don't forget the time when one of your favorites sat on her glasses, and you learned, to your utter despair, that she had forgotten her spares. She couldn't see a thing without them and besides that, she got car sick. So you spent a frantic morning, making like a seeing-eye dog and finding an occulist who would fix the broken goggles in five minutes. And then something wasn't quite right because she couldn't see the notes of the music very well and had to play from memory. Fortunately she had a good memory.

Then there was that accompanist who got so nervous that she had to go to bed for two days before the performance. The first time this happened you went out of your mind, thinking she wouldn't be able to play. But after a while you got quite used to it. You also got used to her playing the program with large and rather horrible looking wrist guards. These were to steady her nerves.

It is my experience, however, that accompanists are the salt of the earth, even though some of them do pace up and down the stage for a solid hour before the performance begins. They know to fix zippers, too, which is very helpful. I shudder when I think of that horrible moment when a girl student with ten thumbs caught a zipper in one of my costumes. She tugged, pulled, yanked, and generally gave me a thorough thrashing in her dogged efforts to untangle the mess. I thought I was a doomed woman when around the corner, like a locomotive full steam ahead, came the accompanist who pulled up the offending object with one efficient zip.

Your adventures really begin when you encounter the lighting men who are kindly supplied for you. Some are cooperative.. Some are not so cooperative. Some are just plain bored. *Some are practical jokers, and some leave little notes scattered around in conspicuous places with such flattering remarks on them as, "Modern dancers are fancy pantsers!"* One of my experiences concerns a character at Alphabet College who wouldn't, or couldn't, write down any of the lighting plan for reference during the performance. It seems that he had had some trouble with Spike Jones the week before, and "He'd be durned if he got blamed agin!" The situation was tense until the dance instructor agreed to stand by, take down notes on his work, and then read them back to him before each dance.

Then there are the younger group of light men, the boys who make a play for your female accompanist, especially if she is pretty and located within their reach. I never know whether I am expected to step in and break up the little drama which goes on. I think a

THE Relentless Road

continued

girl should know how to take care of herself and be able to ward off the passes, so I usually remain on the side-lines. I did have to rescue an inexperienced damsel, however, from the clutches of a student member of the stage crew who had maneuvered her into a somewhat compromising position behind the piano.

There are those stage men who are most helpful but who are likely to mix up the cues and get a bit rattled in performance. I remember, with acute uneasiness even now, one night three years ago when something went wrong with our carefully-made arrangements. I was performing in a hall where the stage had no front curtains. Black-outs were planned for the finish of every dance to allow me time to assemble myself before the bow. In rehearsal things went well. In performance the first dance passed without incident, the second and the third. I ended the fourth dance in a position on the floor. The back-out occurred on schedule. As I was struggling to uncurl myself from the pretzel pose, the light man turned up the lights thirty seconds too soon. The delighted audience had an unparalled view of my rear — four large spot lights shining full on my backside.

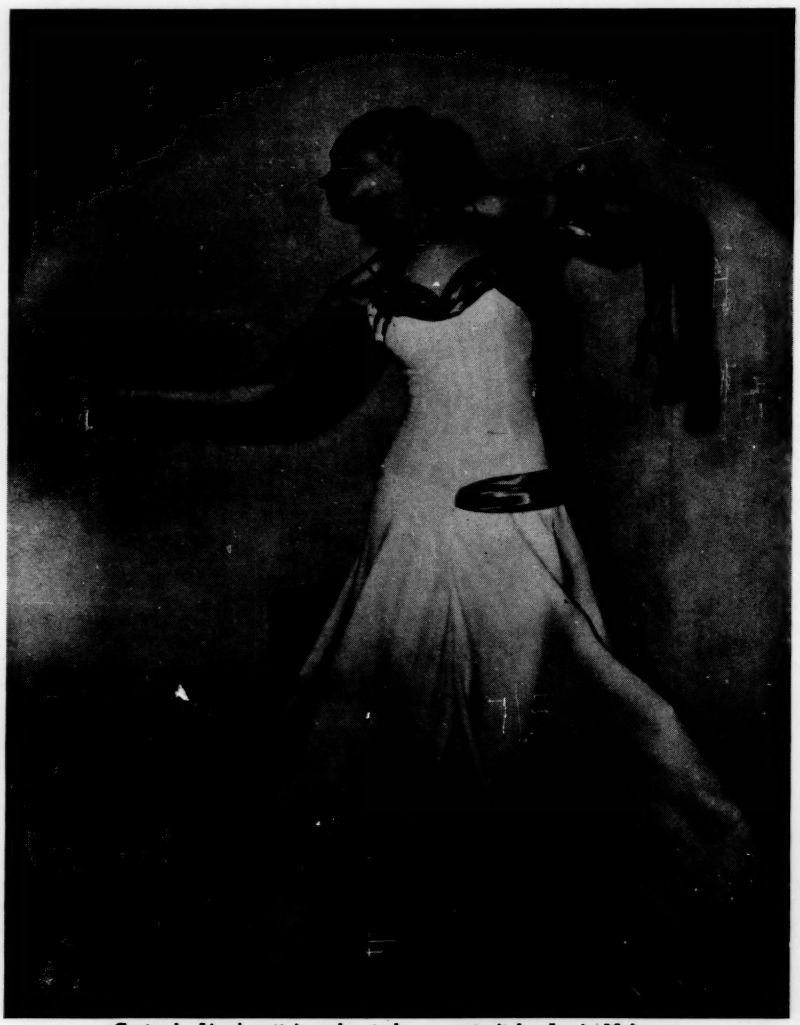
Then there is the night watchman who seems to have taken an immediate dislike to you on sight and who wants to close down the hall before you have half finished the rehearsal. One of them announced in a threatening manner that it was all my fault that the building was open every night. As an after-thought, he added, "And this rain isn't doing my straw hat any good". The student "dresser" who helps you with your clothes is thrilled to see how you do your hair, how you get in and out of your costumes, how you put on your make-up, and how you manage your love-life. Usually she is so busy watching that she doesn't have time to help you. But she is cheerful and always very pretty, with lovely hair and the latest collegiate clothes — bobby sox and a skirt drooping around her ankles.

Next we come to the audiences. They fall into the category I call "*During the Performance hazards*". Talking I can stand; snickers I have learned to overlook; I am now hardened to the sight of people who walk out of my performances; but I have yet to conquer my fear of children. My first experience, and one which remains etched indelibly on my mind, happened during a particularly crucial moment in a serious dance. Everyone was very quiet. Out of the silence came a loud whisper, "*What kind of a man or woman is it, Mommy?*" Remarks such as "Oh, she's coming right after me", don't unnerve me anymore, but I was a bit thrown by the boy who said, "*Mommy, I want to go home now*" in the middle of what I considered my best dance.

Sometimes children help the proceedings and even add to the gayety of the occasion. After I had made what I considered a most unsatisfactory speech, I heard one little girl say, quite loudly, "That was a nice talk, wasn't it?" I felt that my remarks hadn't fallen entirely on barren ground. The fact that she was only seven and probably hadn't understood a word of what I had said didn't deflate my ego in the least. Then there was the little thing of three who really got into the spirit of the performance, and during the last dance, sang "Bong" in a clear, melodious voice every time the pianist played a loud note. I never knew whether the audience laughed at her or at me, but at that point I didn't care.

I have no objection to children at performances as long as they don't physically interfere with the dancing. And I speak with some feeling, because, recently at a performance where five hundred people were expected and two thousand five hundred turned out, the boys used my improvised dressing room as a football field and raced spiritedly through it, making first downs all the while. The girls peered around the curtains, almost pulling them off the rods, in an effort to see what costume was next and reported same to their friends. The babes crawled out onto the stage and had to be forcibly removed before each dance. Perhaps they were hoping to get into the act. *All this didn't happen before the war, but one must change with the times and if it means we are raising a generation who appreciate modern dance, I am not one to stand in the way of progress.* But I do think the cherubs who say such things as, "Gee, she looks awful!" ought to be muzzled.

There are other hazards during the performance, but they can be dismissed with a flick of the wrist. I remember the time when I performed for the first time in an air-conditioned theatre and my make-up just wouldn't dry. After an hour of worry I was just as wet as if I'd taken a bath in the stuff. Then there was the time I flung my head with what I considered my haughtiest gesture, and to my dismay, saw my headdress go whirling across the stage. Then there was the time when I forgot to take Kleenex out of the neckline of my



Gertrude Lippincott in solo study, a portrait by Louis Melancon.

costume and found it leering up at me from its berth in the middle of the stage. There was also the time I hit my chin on the floor as I did a circular fall. I thought I'd broken my jaw, but no. I realized a few seconds later that the warm salty stuff in my mouth was my own blood, oozing out of my tongue. I manfully swallowed the blood, and my tongue got to be three times its normal size in a minute flat. *These are what Mr. John Martin calls "Acts of God" — they can be explained, but not excused.*

But the real test comes when you have *THE experience.* It is the first dance. I am on my knees, head up, poised, waiting. The curtain goes up. The audience is silent, expectant. I begin. Suddenly there is a titter, another and another, all very polite, but unmistakable. My God, my pants must be showing, or is my skirt slipping, or is something else slipping? I look to the accompanist out of the corner of my eye. There is much commotion backstage. I hear the accompanist say, "No, wait and see what happens. Don't touch the curtain!" I wonder just what in heaven's name is going to happen. Then I look the other way in the course of the dance, and *there coming towards me, on the diagonal, head lowered, feet apart, is a large ferocious bulldog.* I look at him. He looks at me. I keep on going. He sniffs. I move. He moves. He makes like I am a fire plug. This goes on for what seems like years and is probably a matter of seconds. Someone in the audience has presence of mind enough to whistle. The beast goes up to the footlights, peers out to find his friends, and then wanders off the stage with great dignity. I find out three months later that the creature has been put out of the way because he has such a bad reputation for biting people. I still have nightmares every so often.

I could go on like this for a long time, but I want to get to the fascinating subject of *"After the Performance Hazards".* First, you should be concerned with what you are going to say to the people who come back-stage to congratulate you. You are so tired that you can hardly stand up, you haven't an ounce of breath left in you, and all you want to do is to collapse and drink gallons of any kind of liquid. But, being a real trouper, you pull yourself together in the two minutes after the last dance while your well-wishers, all sails rigged, pound up to the stage. You brace yourself for the ordeal. I have two stock remarks which I use, and I will gladly lend them to anyone who finds himself in a similar predicament. One is "I'm so glad you came", and the other is "I'm so glad you liked it." The sentences are easy to learn and can be given without too much thought. I vary the emphasis on the words just to keep myself from getting bored. The simplest way to work it is to alternate the sentences, first one then the other. Of course, by this time your face is frozen into something that once was a smile and now is a smirk, and your hand and arm feel like a limp piece of sausage, but you carry on.

After the performance there is the reception with punch and cocktails and cookies and a receiving line. Your feet are very, very tired by this time. You try to answer such questions as "How do you get your hair up so fast?", "Do you always do your dances the same way?", "Doesn't your husband object to your career?", "How do you keep your feet so clean?", "Do you know Susie B? She danced with Martha Graham in 1931, but she is married now, and has four children and I think she lives in Seattle?" I always try to be civil in my answers, but I don't go into much detail. Sometimes the mere physical exertion of eating proves to be your downfall. Take heed from me and never try to hold the bouquet of flowers the Dance Group has given you and balance a cup of punch on a plate at the same time. You will be sure to spill the punch on yourself, the flowers, and down the entire front of the white-suited Ex-President. If you do find yourself in such a nerve-wracking situation, I hope your Ex-President will be as gallant as mine was.

I could go on all night, but you are tired by this time. But I feel I cannot leave you without one last word of caution. Never investigate the contents of an airplane icebox. I did once, and I have never slept soundly since. On one occasion the scheduled departure of our plane had been quite delayed. No one knew the reason, and the stewardess was playing it mum. Finally a man raced up to the plane with a box which looked like a corsage container. Mm — orchids, I thought — perhaps for me, knowing full well they weren't. The stewardess put the box in the ice compartment. Then she went up front. Then I opened the door and looked in the box. Ever since I wished I hadn't. There, nestled down on a bed of cotton, was the right eyeball of a confessed criminal who had just been executed in South Dakota. The eye was being flown to the eyebank in New York!

Have you had enough punishment? I must say that I *never* know when I've had enough.

Doug Anderson

G. Lippincott catches train after concert performance to next town — Almost.

1 and 2—Plie de Rigueur, an exercise for instep and arch; also to stretch Achilles' heel. NOTE: The illustration shows the plie in 1st pos.; the exercise is to be practised in 2nd and 5th positions also.

3—First position releve at barre.

FLEXING FOR BALLET

a series of articles by EILEEN O'CONNOR

Introducing a new department to DANCE MAGAZINE, one which will be devoted to the subject of limbering, stretching and control of muscular development for STUDENTS of BALLET.

All Photos by WALTER E. OWEN

As I ADVISED YOU in last month's "Prologue" start stretching from the feet and ankles, Classic Ballet Barre does a large part of the work, but it stresses contraction rather than stretching. Thus, while it warms the muscles and stimulates the circulation of the blood, it fails to loosen the ligaments of the arch and the Achilles' heel as much as we need for freedom of movement.

However, in the following exercises, you will recognize many Ballet fundamentals which I have used as a basis for the movement. In the first exercise on this page I have made use of the Classic *Plié* in each position, and, as another exercise I offer variations of the Classic *Relevé*, etc. This system is more easily adapted to the needs of Ballet students and is in no way contrary to their stylised form.

For the benefit of dancers who do not understand Ballet terminology, I will explain such movements as "plié", "Relevé", "frappé", positions of the feet, etc., briefly. Further enlightenment on these terms can easily be found in books devoted to the subject.

Inasmuch as most of the following exercises will be learned at the bar, here is a word of advice regarding posture. Unless the directions specify otherwise, the body is held erect at all times. The weight of the soles of the feet, never on the inside or the body, should be on the outside rim of the arch of the feet. By holding the front wall of the body firmly, meaning the diaphragm, the abdomen and the tummy, (do not rely on a girdle or acrobatic-belt) the hips should be forward and the seat "tucked-under". Keep the spine as straight as possible, with the shoulders down.

Too often, children are taught to stand with backs arched unnaturally, making the seat look twice as large as it is, and with shoulders thrust back instead of in place; or they are not taught at all, and they develop round-shoulders, protruding hips or tummies, and an unmannerly slouch.

Keep the head up, look directly ahead of you at eye-level. And, remember, grip the floor firmly with the toes, holding arches up. When facing the bar, hold it with both hands placed evenly apart. When standing sideways to the bar, stand almost at arm's length, so that there is no tendency to "lean" on the elbow of the arm holding the bar. In most cases, the free arm is extended to the side at shoulder-level or a bit lower.

FIVE POSITIONS OF THE FEET: Facing the bar, holding with both hands:

I—Heels together, feet turned out to each side as much as possible, to effect a straight horizontal line, knees straight.

II—Feet in same position as above, heels separated by distance of one foot between them.

III—Feet turned out, right foot just in front of left foot, right heel touching middle of left arch; for Left Third Position, place left foot just in front of right foot.

IV—Feet turned out, right foot ahead of left foot distance of one foot between; the heel of right foot should be directly ahead of toe of left foot; reverse for Left Fourth Pos.

V—Feet turned out; right foot just in front of left foot, right heel to left toe, feet pressing against each other in extremely turned-out position; reverse for Left Fifth Pos.

EXERCISE I: Adapted from Ballet Plié in order to strengthen the arches, especially for students aspiring to "point-work". It puts the entire weight of the body on the instep and forces the control of ankle and arch. If done strenuously, with care to push the heels as close to the floor as possible, it stretches the tendon back of the ankle, known as "Achilles' Heel" also. I call it:

PLIE DE RIGUEUR: (Plié, from the French "plier", meaning to bend, is a bending of the knee or knees in any position; the knee bends out the side (not forward) as the legs should be turned out from the hip-joint. Be sure the knees are turned out, that the feet are not turned out from the ankle, as is the error of so many dancers).

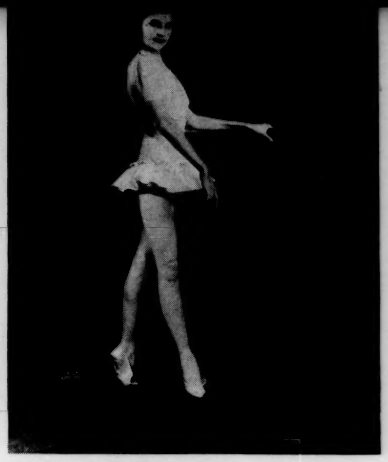
Plié in First Position, remaining all the way down, so that the hips almost sit on heels; keep the heels as close to the floor as possible with the knees turned out; now, on the count of 1, force the insteps up as high as possible, so that the arch goes far over; on 2, drop the insteps down; 3, insteps high; 4, insteps down; 5, insteps high; 6, insteps down; 7, insteps high; on the count of 8, rise, with arches high to a half-toe 1st position and balance; raise the right arm over head, then the left arm, hold the balance for the counts of 3, 4, 5, and 6; on 7, spread the arms out to the side, and on 8, resume 1st Position: heels on floor and hands on bar.

REPEAT: the above exercise in each position, special care must be taken in 4th and 5th Pos. Advanced students may repeat this in toe-shoes, care being taken by the teacher that the ankles are strong enough to bear the weight of the child's body.

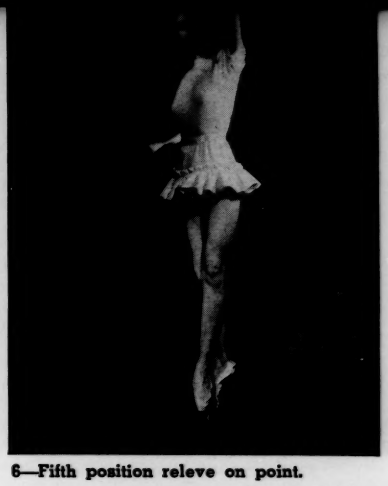
DO NOT attempt the above exercise away from the bar; hold the bar more lightly as strength increases, but do not abandon bar altogether for the PLIE DE RIGUEUR.

EXERCISE II: Adapted from Ballet Relevé in order to strengthen the ankles and

4—Second position releve.



5—Fourth position releve.



6—Fifth position releve on point.

improve the dancer's balance on demi-pointe or full point positions. This exercise also stretches the calf-muscles. I call this exercise:

RELEVES VARIES: (Relevé, from the French verb "relever", meaning to raise or lift, is a rise to a half-toe or full-toe position, with the knees straight).

1— Limber the arches with slow controlled rise to half-toe, with knees straight, pulling heels up as close as possible to the back of legs; force arches as high as you can, and tighten calf-muscles. Lower heels to floor slowly with knees straight. REPEAT this 8 times in 1st and 2nd positions, 4 times each on 3rd, 4th, and 5th Positions to right and left sides. REPEAT same with demi-plié (bending of the knees, keeping heels on floor) as heels return to floor between each Releve. From demi-plié, spring up to next Relevé. (NOTE: In 5th Position Relevé, the front foot draws up to the back foot as heels rise, so that the feet are pressed tight together in the Relevé Position.)

2— There are two ways of accenting the above RELEVES: first, do them with a "Down-accent"; That is, come down strong on the beat, doing the rise on the between-beat count. Then, do the same RELEVES with an "Up-accent", doing the rise on the beat, and the demiplié on the between-beat count.

3— Next, practise the above RELEVES in Front Attitude Position, 8 times to each side with both Up-and-Down-accents.
REPEAT same in Back Attitude Position
REPEAT same in Passé Position
(See Illustrations for the three above positions)

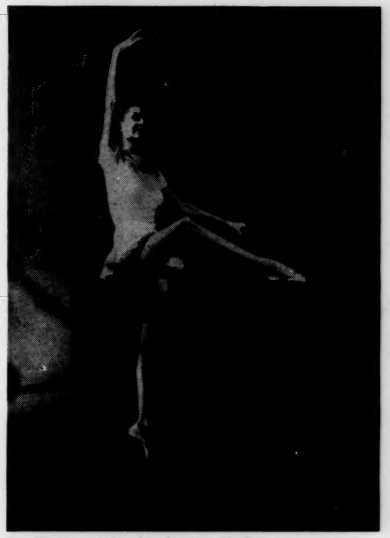
4— COMBINATION: 4 Front Attitude Relevés, 4 Passe Relevés, 4 Back Attitude Relevés, 4 Passé Relevés, with each foot, using both Up-and-Down-Accents.

Advanced Students will benefit from practising above exercise on point as well as demi-point.

EXERCISE III: ANKLE STRETCH: CHEVILLE TENDUE: (French: *Cheville* (Ankle); *Tendue* (Stretched).

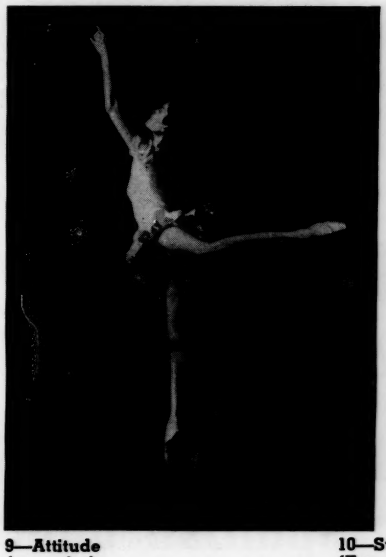
1) Stand facing the bar, feet in 1st Position. Sway the hips to the right as far as possible keeping both knees straight and

(*Please turn to Page* 40)



7—Front attitude (on point).

8—Passe position.

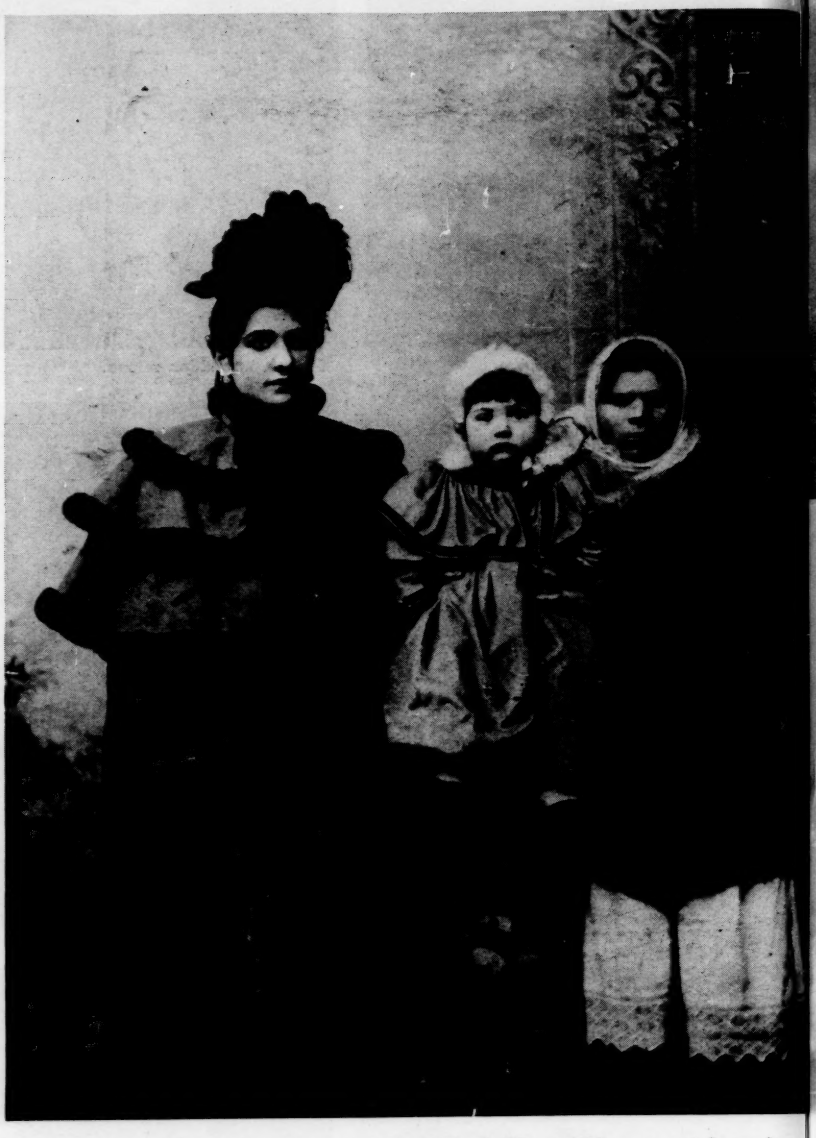


9—Attitude (on point).

10—Swaying side-to-side in Second position (Exercise III in Exercises for the Feet and Ankles).

AFTER several months in Spain, we were called back to Russia, to settle the inheritance of my husband's half sister, Anastasia. My father-in-law had been married twice, and had a daughter from his first marriage. Both wives were wealthy, and leading a gay life in Paris he ran through a large fortune left to him by an Obolensky, the sister or aunt of the Princess Obolensky who married the great Russian writer, Pagodin, and who later became the Godmother of my son Alexander.

The summers we spent at the estate of my sister-in-law, Sophie. *Her next door neighbor was Count Leo Tolstoy who lived in his famous estate of Yasnaya Poliana.* He had been a friend of my father-in-law in their youth. He came almost daily to play chess and take tea with us. My husband did not care much for him; he felt his ideas were too radical. We saw him daily and I am afraid were not as impressed as we should have been by his celebrity. We had an English Setter called Boy, which my husband had trained to jump at and snatch off the cap of any peasant who did not take his hat off in coming into our house. One day, the Tolstoys came to see us in Moscow. Count Tolstoy left his hat in the vestibule, and my son, Alexander, asked the dog the usual command "Where is the hat?" The dog immediately ran to the table where the Tolstoy hats were, took them all and deposited them through the bars of a huge cage where we kept a large pet monkey. Our embarrassment was very great. The Tolstoys went home with some of our hats. I have often regretted that I was so uninformed when I was young and not as impressed by the genius of this great writer as I have since become. The last time I saw Count Tolstoy he gave my son some Russian fairy tale books, and a little black enameled box, which I kept for many years.



Aurora Arriaza with her son, the young Count de Leslie and his nurse at home in Moscow in 1895.

AUTOBIOGRAPHY OF AURORA ARRIAZA

CHAPTER IV

The memoirs of a spanish dancer's life

Aurora in the early 1900's when she had resumed her dancing career — grappling with her partner Calderon, in an Apache dance.

Aurora in Paris in the early 1900's when she had resumed her dancing career after 13 years in Russia.

In this picture of Aurora taken around 1900 you see the influence of the dynamic Isadora Duncan on young women in Europe. Not only dancers, but society itself became self-consciously neo-Greek.

Several years after I married, my only son, Alexander, was born in our house in Moscow. Although this event interrupted the gay life I had been leading, I was very happy. My son was baptised in 1895 at the Pagodin Church. His God parents were Anna Petrova Pagodin and her son Michael Obolensky.

I do not remember which one of the family he was, as the Obolenskys were so numerous in Moscow (I believe there were more than thirty Prince Obolenskys in that city alone.)

Our house in Moscow was very large and spread over a large area with a large courtyard on one side of which were the carriage houses. The stables were in the back. There were many rooms in the two floors. In the basement lived a strange combination of our Russian servants, and those we had brought from Spain to keep company to my mother and father, who did not speak Russian.

As I was young and rather frail, the doctors decided I had better not nurse my son, so we left him with a wet nurse and to the supervision of my mother, who was then living with us. My father, who could not acclimate himself to the Russian cold, returned to Spain to stay with his other children and relatives and to await the return of my mother, when she should feel that I was perfectly happy and acclimated.

My husband decided that I should see different parts of Russia, particularly the Crimea. On our trip through the Kasbec Mountains I was amazed to see many wild bears roaming around the mountains roads. It was very cold but most interesting. We saw the Castle of the beautiful Princess Tamara. At the bottom of a valley we also visited Baku with its petroleum wells. The population was chiefly Armenian or Tartar. There the women dressed as in the Orient, their faces covered with veils. One of the things that always thrilled me was the long line of Caravans mounted on Camels that used to go to Persia. In Tiflis we were cordially received by many officials and Georgian Princes. My young Spanish eyes found it a very foreign world.

Upon our return to Moscow we resumed our life of parties, continually arranging and attending social affairs, and I spent a great deal of time devising unusual costumes for the different balls. I recall prizes I won at charity balls. My most unusual costume was at a ball sponsored by a newspaper. I came in a costume made entirely of newspapers and I was unanimously awarded first prize for the most original costume.

Another thing that took a great deal of our time was our racing stable. We had several fine horses, which won many prizes in Moscow races for my husband and his father.

My father-in-law was a most interesting character, having led a gay and riotous life in the licentious days of the second Empire in Paris. He had known everyone of importance on the Boulevards, having been born in France while his mother was residing in her villa at Nice. He got his schooling in France and spoke French like a Parisian, as well as five other languages, without the slightest trace of an accent. In his old age he retired into a large estate in the Province of Smolensk, having already buried two wealthy wives. This property consisted of more than fourteen villages. It had been in the family for generations, and when the French invaded Russia, it was said that either Napoleon or some of his marshals had stayed in the house, which was a huge rambling place built of wood with a portico with columns that made it resemble an old run down Southern Mansion.

★

It is with great regret that I have forgotten the many amusing stories I have heard my father-in-law and his cousin tell. They both had lived through the most gloriously gay and light hearted times, a veritable Golden Age, knowing every great man of their period. Balzac, Hugo, Dumas, Lizt, Chopin, Napoleon the Third and many of the marshalls of the first Empire. My father-in-law's admiration for the great Rachel was profound. He said that he had seen every great actress including Sarah Bernhard, Rejane and Duse, but no one could electrify an audience as could the divine Rachel.

During the year of the French Exposition I asked my husband to take me to the famous Cafe Anglais of which his father was always speaking, particularly of the famous private dining room called Le Grand Seize where once at some Grand Duke's dinner the notorious Cora Pearl, the beauty of her day, was brought in on a platter, completely naked. My husband decided that his uncle Mischa should be the cicerone. The famous dining room was a large room facing the Boulevard. The walls were covered with framed mementos, menus of dinners given by sovereigns and potentates. There some of the Grand Dukes kept their special silver sets, and in a cabinet there was a special collection of glass and silver, all mementos of historical interest. We had dinner downstairs and uncle Mischa recognized an old waiter. I still have in my possession the menu of that dinner. I believe ten years later this historical place was torn down.

Great Personalities of the Times

Every year we took a trip to Paris which always ended with a long sejour at the Riviera. In Monte Carlo we always stayed at the Hotel de Paris. One year in Paris we rented a delightful little house on Place Saint George, right across from the Thiers Mansion. We entertained there a great deal, *Isadora Duncan* danced for us at a soiree; so did *Loie Fuller*, although regrettably, as we did not have the proper lighting facilities, they were not as impressive as on stage. *Eleanor Duse* came several times and once brought along a bald headed little man who talked and gesticulated a great deal, while Duse hardly ever said a word. He was the famous *Gabriel d'Annunzio.* I must admit he impressed me very little.

One of our most frequent visitor was the famous English comedian, *Little Tich.* He had

(*Please turn to Page* 39)

THE DANCER'S ANATOMY

By MILTON FEHER

THE CASE OF LUIS TRAPAGA

Noted authority on the dancer's anatomy and relaxation methods submits case histories as evidence to the professional dancer that professional dancing career need not be cut short by inexplicable pain in the feet or torso.

Diagrams by Nik Krevitsky

OVER the phone a voice said, "Is this Mr. Feher? I am Luis Trapaga of the Ballet Russe de Monte Carlo. I have just read your article "Dancing Can Be Dangerous" in the DANCE MAGAZINE. I think you can help me. May I come to see you?"

I had enjoyed Mr. Trapaga's dancing often during the Ballet Russe season of '47-48. He was, I thought, one of the finest of the younger dancers. His ballon was excellent, his adagio supporting strong and his turns on the ground and in the air, brilliant.

"Yes," I said, "If you're having trouble, please come right over."

At the studio he described his difficulty. "My right metatarsal is so painful that I cannot bear to stand on the half-toe. If you don't help me, I will have to stop dancing. I have tried everything. I have had all kinds of medical treatment with no results. Every time I try to dance, the pain is there."

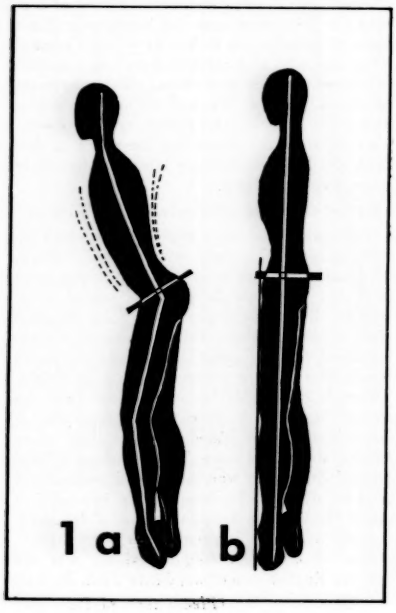
"Was there any accident that you know of? Did you hit the foot?"

"No, my foot just started to bother me the middle of last season. I don't know why."

"In other words, you have tried to correct the trouble by applying various treatments to it. Have you ever thought that perhaps your way of dancing could have injured your foot?"

"Nobody ever mentioned that possibility to me. I dance as correctly as I know how. What do you mean?"

"You say your pain lies between the first and second toes, in the ball of the right foot. Because there has been no definite injury, the idea comes to me that the condition has built up because of repeated misuse of the foot in dancing. You never noticed it because the condition developed so gradually. Would you please sit down so that we can examine the sole of your foot? There, as I suspected, the different degrees of thickness in the sole shows that the weight is not distributed evenly as you step on it. Every time you have jumped on the foot an unreasonable strain was put on this particular spot."



It is the SHAPE the torso takes in a plie, which determines how well the plie can be executed.

In Figure A the torso has fallen forward, resulting in strain on the leg muscles. Note the incorrect position of the knee.

In Figure B we see the correct starting position for (5th position) plie. Note the horizontal stance of the pelvis. This stance does not change throughout plie.

"Is it possible to correct this? After all, I have been dancing this way ever since I started."

"If you want to continue dancing, you'll have to correct it. Now, please do a releve on your right foot."

"You see, I can't do it. As soon as I start, the pain paralyzes me and I can't get up."

"That's true, but I also saw that you tried to rise incorrectly. When one leans forward to start the releve, one immediately flattens the arch and tenses the muscles of the foot. The flattened arch disables the foot and it cannot lift you. Now, instead, see that your body remains over the ankle. To do this you must not lean forward at all. Permit yourself to remain straight throughout the releve. Try it. You see, it is easier."

"I felt as if I did nothing at all. I went up as if someone were pushing me!"

"That's right. All motions in dancing should be as effortless as possible. Then they are really graceful. Did your foot hurt?"

"NO! There was no pain at all, but when I tried to stay on half-toe that shooting pain hit me again and I had to come down."

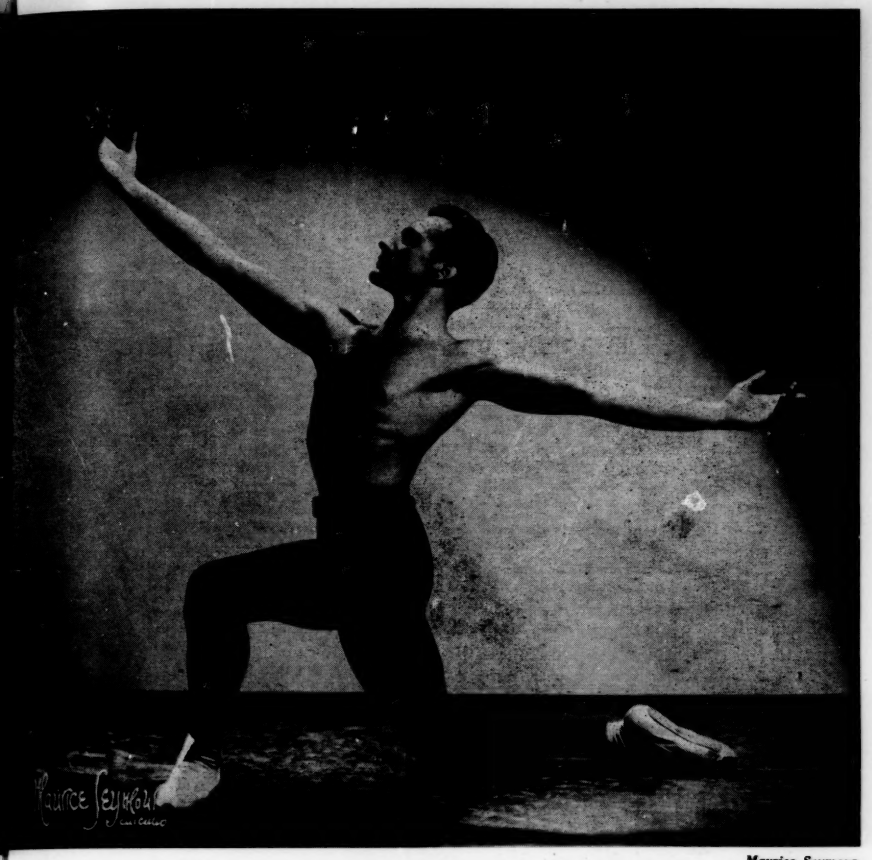
"The reason for that is clear, too. You went up to the half-toe without strain and without pain, but when you tried to balance there you worked too hard. The foot muscles tightened too much and produced the pain. This time rise to the half-toe and *DON'T TRY TO BALANCE.* Just rest there trying *NOT* to hold your balance and you'll stay there and you'll have no pain."

"My gosh! I never stayed up so easily!"

"Did it hurt?"

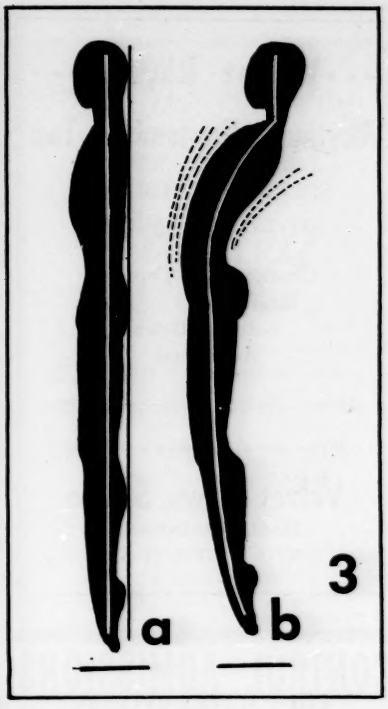
"Not a bit. I can't understand it. Why didn't I ever do this before?"

"It's not your fault. Up to now most people have thaught that the harder one works the better he dances. Caruso thought that about his voice. He killed himself straining for perfection. But some of our finest dancers have learned the lesson of relaxation for themselves. Alicia Alonso spent a whole summer training herself to do pirouettes as easily as possible. The following season her turns were far better than she had ever done them. Igor



Maurice Seymour

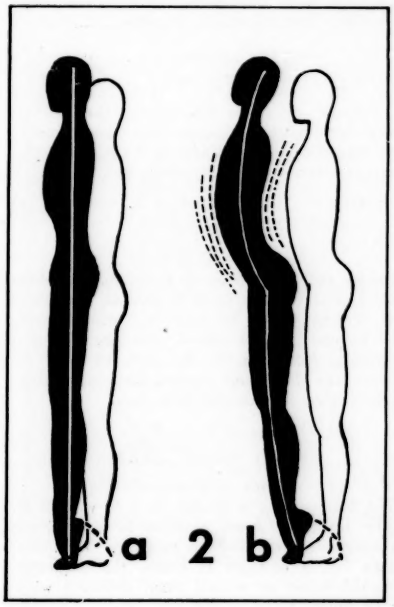
Subject of the case history disclosed in this story: LUIS TRAPAGA, solo dancer with the Ballet Russe de Monte Carlo.



The position of the body in a jump — in the air.

Figure A indicates the ideal alignment of the body in a jump in the air.

Figure B shows that the tendency to pull the torso back in a jump results in loss of equilibrium in landing, with consequent shock to the foot, stone bruises, sprained ankles, etc.



How a LEANING torso can distort a simple releve. The white figure indicates the body at rest; the black, the body in a releve. Figure A shows the correct stance for a releve.

Figure B shows how the torso leaning forward, results in strain on the metatarsal.

he ever did happened after he got the right feeling of it while resting on a chair. Then he sailed through the air as if he were still sitting down. Their bodies are unusually straight, however. If you want to accomplish your greatest potential ease you must learn to stand effortlessly straight in everything you do. Would you like that?"

"I'll do anything to be able to continue dancing"

"Fine. Come again tomorrow and we'll study the problem of straightness in the grand plie."

"Mr. Feher, I'd like to work with you as often as possible, because rehearsals start in three weeks and if I'm not better by then I'll just have to quit."

*

The next day Mr. Trapaga appeared with a worried frown on his face. "I took class, today," he said, "and it was awful. I could not do a thing. The pain was as bad as ever."

"I would suggest that you discontinue classes until you know a little more about how to protect yourself. Two weeks would be a likely time. At present you are hurting yourself every step you take. Let us start with a demi-plie in first position.

"Stop. As you took your first position for the plie, you turned out far beyond your present ability. You rolled over on your arches and flattened them. As a result the ball of the right foot was in an unfavorable position. Didn't it hurt?"

"It always does when I turn out as much as I think I should."

"The reason for the pain is not that you turned out so much, but that you turned out incorrectly. Done effectively, no amount of turn-out will hurt you. The turn-out is one of the most helpful tricks in the dancer's trade. Used incorrectly it injures more dancers than anything I know."

"The fundamental of the correct turn-out is not how much but how equally the legs turn. Nijinsky was one of the greatest technicians we know of. Look at his pictures. They show a relatively small degree of turn-out. His legs, however, turned out equally because his body was very straight. Natural straightness is so

(Please turn to page 32)

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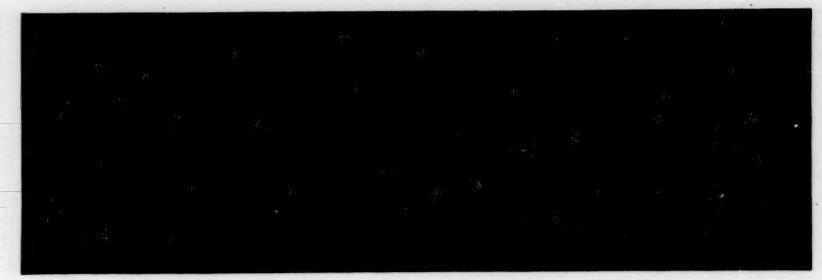


The FIVE STEP

RHYTHMIC UNIT of Many Variations for SLOW FOX-TROT

FAR FROM BEING A DULL, dreary dance, as many of its detractors complain, the Slow Foxtrot has real brightness and character when movements specially designed to fit its legato tempo are employed.

Last December we made some basic suggestions to help the dancer get real enjoyment from Slow Foxtrot, and we described the Three-Step and variations. You were kind enough to tell us that you liked this. So here we are now with the Five-Step — which even more specifically than the Three-Step is limited in its use to Foxtrot music that runs thirty-four measures or less per minute.

In general the Five-Step, as its name indicates, is made up of five passing steps which use up three slow beats of the music. It is counted as Q Q Q Q S. On the final slow beat, the free foot should brush up against the supporting foot before starting the next step.

The Five-Step can be used very simply — moving straight forward or backward, or this basic form can be varied by moving outside of the partner on the fourth "Quick".

It can also be used as a stationary pivot — simply balancing from left to right foot while turning, Q Q Q Q S.

If the Five-Step is new to you — or if your indulgence in the Slow Foxtrot has been limited to rocking back and forth and glaring at the orchestra leader while he soulfully leads his crew in some slumberous sonorities — it might be well to practice first these more elemental forms before attempting the variations shown in the diagrams.

The various forms of the Five-Step can be used separately in combination with (1) Slow Walk (2) Three-Step or (3) Angle Step rhythms. Also, several Five-Steps can be joined together.

The diagrammed variations, for instance, can be joined together with the addition of the Open Right Turn (described but not diagrammed). Start with Open Left Turn, then the Open Right Turn. This leads naturally into the Grapevine Swivel, finishing with the Grapevine Wave.

Slow Foxtrot Music — 4/4 Time — 30 to 34 Measures per Minute.

ABBREVIATIONS

Left Foot	L F
Right Foot	R F
Left (Direction)	Lt
Right (Direction)	Rt
Position	Pos
Line of Direction	L O D
Quick	Q
Slow	S
Diagonal-ly	Diag
Forward	Fwd
Backward	Bwd
Sideward	Swd
Toward	Twd
Weight	Wt
Count	Ct
AND (Count)	&
Continue-ed-ing	Cont
Outside Right Position	O R pos
Outside Left Position	O L pos
Contrary Body Movement	CBM
Contrary Body Movement Position	CBMP

DESCRIPTIONS — MAN'S PART

Because of space limitations, the Lady's steps have not been diagrammed. These should be regarded as counterpart to the man's steps, except where specifically described.

Diagram 1 — *A* — *OPEN LEFT TURN*

Timing — Q Q Q Q S

Follow foot pattern as in Diagram. At Footprint # 3 Lady is in O R pos. At Footprint # 4 Lady steps in between partner's feet to resume natural closed position. On the finishing slow step to the side, be sure to brush the free foot against the supporting foot before starting the next step.

Diagram 1 — *B* — *OPEN RIGHT TURN*

(*not diagrammed*)

The foot pattern is similar to 1 A, with R F now leading. Closed position is maintained throughout the Five-Step sequence. With the man facing outward to begin, the sequence should result in a half turn, finishing with man facing in.

Diagram 2
GRAPEVINE SWIVEL
Timing Q Q Q Q S
Man's Part

Footprint #

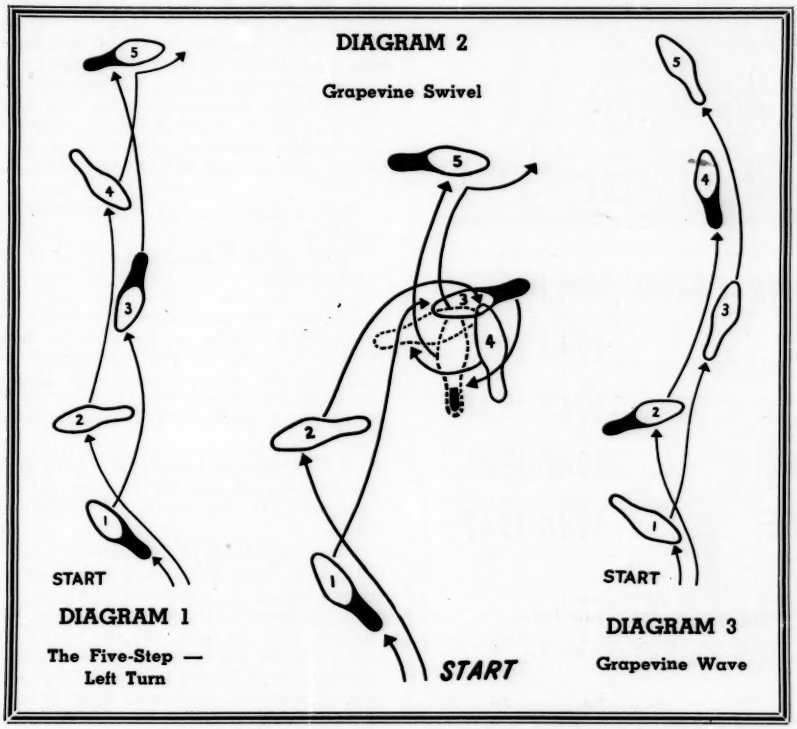
1 ..... L F ..... Q ..... Diag Fwd, turning Lt
2 ..... R F ..... Q ..... Swd, preparing for Lady to move into O R pos on Step 3
3 ..... L F ..... Q ..... Diag Bwd and swivel to RT 1/4 turn, L F close to R F as the swivel turn is made
4 ..... R F ..... Q ..... Wt change in place and complete the swivel with 1/4 turn RT on R F
5 ..... L F ..... S ..... Swd

Lady's Part

Steps 1 & 2 — Counterpart of Man's
Step 3 — In O R pos reach with R F well around but close to man's L F. Use strong C B M twist to maintain position facing partner. Similar to Man's part, swivel, change Wt in place and finish with R F Swd.

Diagram 3
GRAPEVINE WAVE
Timing Q Q Q Q S

In this variation, the body movements of Man and Lady are counterpart and follow the diagrammed footprints except at Step 3. This third step is a Man's cross-through, with lady in O R pos. C B M is used here to maintain normal upper body positions. The usual foot opposition is resumed for the leftward wave on steps 4 and 5.



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The DANCER'S ANATOMY

continued from page 29

unusual that his first appearance before the board of examiners for the Imperial Ballet caused a sensation. The moment the doctors saw him they predicted a phenomenal career for him.

"Those who are not naturally straight, must give special attention to attaining an equal turn-out. Mr. Trapaga, you are more skillful than many dancers precisely because you are straighter than many dancers, but now that your career is threatened by the condition of your foot, it is necessary to see how much straighter you can make yourself. Look in the mirror. Can you see that your legs are not turned out equally?"

"Yes, my right leg is more turned in."

"Exactly. Also notice that your right hip protrudes more than the left. Try straightening the hips by tucking your buttocks under. Keep your buttocks under as you plie."

"It works! My right leg is turned out more and my foot feels strong. Why it that?"

"Your anatomy book will show you that almost all of the muscles of the thigh originate on the hip bones. When you turned out, the crooked hip pulled on the thigh and kept it from turning out easily. Then, the more you forced, the more violently the foot muscles grabbed at the sensitive part of your foot."

"But it is so much easier! Why wasn't I taught to keep my hip straighter?"

"Undoubtedly some of your teachers have told you to do so, but few students realize how very important it is. Most of them are too eager to learn ballet steps without learning ballet placement. They don't realize that correct placement is the difference between a fine dancer and an indifferent one. After this you will be aware of correct placement all the time because whenever your foot hurts as you dance, you'll find that your hips are uneven."

"But in many steps the hips must be uneven."

"They *are* often crooked in relation to the floor, but they must always be *supported* equally, regardless of the shape your step might take. For instance, in an attitude with the right leg in the air, the right leg must support the right hip and right side of the torso as fully as the standing leg supports the entire body. When the attitude is exactly in balance it feels as if you are standing on both legs."

"I don't understand why my foot hurts when my hips are crooked. My hips have always been this way, but my foot didn't always hurt."

"That reminds me of the farmer who walked into his barn one morning and found his mule dead. 'I don't understand this at all,' said the farmer, "He ain't never done this before!' It is the same with our bodies. We can stand the shock and strain of theatrical dancing just so far and then—sometimes with no warning—the continuous abuse cripples us. A surgeon in one of New York's largest

hospitals told me that he has never seen destruction of bones and joints as complete as those he saw in operations on dancers. However, almost all the injured dancers I have taught found that by paying extreme attention to straightening their bodies, their injuries could be remedied."

*

"Now, grand plie, please. Fine. Now hold it in full plie. Can you see that your legs started with an equal turn-out but now again the right one is turned in more and the right hip is protruding? That happened because as you went down you didn't keep the buttocks tucked under. Tuck your buttocks under to equalize the turn-out. Correct! Now your feet have stopped trembling and you can hold the position more comfortably. Rise. No! As you come up the buttocks swayed back again. This means that you were trying to keep your legs out as you rose, but your hips were forcing your legs in. Your body was fighting the very action that could make your plie effortless.

"Let us try a grand plie again. First of all, as you stand in first position, your buttocks are under, your hips are lifting your torso high above your legs. Get the feeling of standing very tall. Before the knees bend at all, lift the hips a little higher to turn the legs out more completely. As the knees start to bend, continue to lift the hips to restrain the knees from falling into a bad position. Throughout the descent and ascent, let the hips turn the legs out equally and continually.

"Now try it and pay attention to the continous correction of the hips."

"I do feel stronger, but I don't know if hips are under the right way."

"Turn so that you see your profile in the mirror. When your hips are correct, the back of the hips and the spine form a perfectly straight line. If the small of the back curves in or out, it is less than perfect. Your stomach is in toward the spine and your chest is very high. Did you notice that you made no special effort to pull your stomach in or to lift your chest? It is necessary to understand that when your body is straight every part of it falls naturally into its best position."

"I see that. Everything except the hips. I must force the hips to make them right."

"That's what I want you to do now, but when you understand more about relaxation you'll find that the hips, too, fall into their best position when you do nothing but rest into perfect posture. Right now your hip muscles are tight. Later you will understand the advice of one of ballet's greatest thinkers: "*Be easy about the hips that the thighs may turn well outward.*" This can be accomplished without painful efforts."

"But if I don't force the hips, what makes them go into the right position?"

"Relaxation."

"If I relax, my stomach is out more than usual and I'm much more swaybacked."

"I don't call that relaxation. That is slumping. In slumping the stomach muscles are pushed outward and stretched beyond their normal length. The back muscles shorten and are constantly working to keep the stomach from sagging more. In what I call relaxation, both the stomach and back muscles change to their ideal resting length. It seems that

(*Please turn to Page* 34)

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Dancer's Anatomy

continued from page 33

when a person stands perfectly straight without effort all his muscles find their most restful position. It is easily demonstrated that when a person learns to relax the small of his back, the spine there straightens, and *the stomach is pulled in.* With the stomach and back more vertical, the hips are straightened too. Then the basin formed by the hip bones is in a better position to support your internal organs and chest.

"Anybody who has a good night's rest is taller in the morning than when he went to bed. Tired muscles from head to toe have become more rested and therefore his body is straighter and taller. When a man trying to pass a policeman's exam fears he might prove too short, he sleeps on the floor for several nights. The hard floor further helps reduce the arch in the back simply through gravity. The straightening spine makes his whole body taller."

"You don't mean that *I'll* have to sleep on the floor!"

"No, but we'll have to find every means to make you taller in everything you do. Not only dancing but in walking, sitting, sleeping.

"Your right foot hurts. We traced the cause of the pain to the plie. The same harmful postures occur in every step you take in the street. Like most ballet dancers you walk with your toes pointing outward. Because your body is not perfectly straight you roll in on your arch as your weight goes on to the forward foot, exactly the way you did in the plie. Try it, now."

"Yes, I can feel my arch pushed down. Perhaps that is why walking tires me so."

"When you roll on to the arch, the foot muscles which would be resting in good walking, are stretched and tired. Because of the arch, the ankle turns in. Because of the ankle the calf turns in. Because of the calf the thigh turns in. Because of the thigh the hips are thrown back.

"To correct this undesirable habit we can start by walking with the toes pointing straight forward. The big toe feels as if it were coming in toward the arch as you step on the foot. The big toes coming in keeps the arch from falling. It turns the entire leg outward at the hip. Please try this with every step until I see you again."

When Mr. Trapaga returned the next day for his lesson he was a little more cheerful. He reported that his walking was considerably less tiring.

"But," he said, "in fifth position I must turn out. The more I do, the more secure I feel in my dancing."

"Let us try a fifth position now. No matter how much you turn out, the arch should be high. This means that the position we developed for walking must not be changed one bit. *THE ENTIRE LEG TURNS OUT AT THE HIP WHILE THE RELATIONS OF THE LEG BONES REMAINS THE SAME AS IN CORRECT WALKING.* At the moment this is not true. Your arch has fallen too much. Notice that the right arch (which is the painful one) is more depressed than the left."

"And it hurts!"

"Now, rest the small of your back to let it straighten the hips. The hips, being straighter, turn out the legs. Your arches are higher. Do eight *changements*. Thank you. Each time you landed you rolled on to your arches. It was obvious if you looked into a mirror. This happened because each time you landed your back was arched. Your hips swayed back and your legs were turned in to spoil the feet.

"This time see if you can land in the correct demi-plie. Your back will be erect, your hips under and the legs turned out. Fine! Your ballon improved and your feet pointed more.

"Up to now you have rolled over on to your aches in every type of jump. Stop it and I am sure your pain will vanish."

★

For three weeks Luis practiced straightness in every step, walking and dancing. He was still doubtful about the outcome but there was one encouraging fact. When he took a class where posture was not emphasized, the pain returned. Back in my class where each step was analyzed for posture, where no strain was allowed, he had no pain—except when he was unsuccessful in carrying out the step according to his new point of view. When the step was right—graceful, self-contained, technically correct—no pain. When he was heavy in moving, off balance, incorrect technically — his foot hurt.

"Tomorrow," he said, "rehearsals start. Then I shall see if I can continue dancing. I have been asked to do some new roles, among them the solo male part in Les Sylphides. Rehearsals will be continuous so I won't be able to study with you any more. What shall I practice especially until I have an opportunity to come back for more study?"

"Three weeks is a short time in which to completely change your dancing habits. If you remember that the more you have to dance the more you should dance as easily as possible. You have seen that the more you relax the further your grand jete carries you. The more you rest against the ground the steadier your turns. The more relaxed you are the easier it is to dance in the best posture. Good posture is an aid to relaxation and relaxation is an aid to good posture. You will surely not be so perfect in your new ideas that the pain will suddenly disappear. As you perfect your new technique the pain will diminish. Let me know when you succeed completely. Good Luck!"

★

During the Ballet Russe season at the Metropolitan I heard that Luis was dancing very well. I had no opportunity to see him until the night before closing. In Gaite Parisienne he danced with seeming ease. He seemed to relax in every step in his variations. It looked as if he were enjoying his work.

I called him. "Luis, I want to congratulate you on your performance. How did you feel?"

"Mr. Feher, I'm just amazed! I couldn't believe that changing the body alignment could have this effect on my performance. I know just what to do to dance my best. I'm not perfect in carrying out the technique, but when anything goes wrong, I can now tell just what did it. Either my spine curved or my legs weren't turned out equally, or I was too tense. I find balance much easier. My turns are better. I feel much stronger. But best of all: MY FOOT DOES NOT HURT!"

★

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The CHILD'S WORLD

continued from page 19

and the emotions are divorced from each other, and their unification destroyed. This severance prevents the child from a feeling of real integration, and creates a need which is not fulfilled in the usual activities. (Think of our children *sitting straight* in a schoolroom for five consecutive hours a day using *only* the mind!) There are many middle-aged adults to-day who enter dance classes for the sole purpose of trying to satisfy this same need, fustrated since childhood.

If we examine adult language, we find many examples of our *symbolic* acceptance of the role of the body as a natural dynamic outlet of thought and emotion: "to face the challenge"; "to fly into a rage"; "to settle down"; "to stand up for your rights", etc. But in *practical* living, the body has been so severed from its role of expression, that even the use of hand gesture in conversation is considered vulgar. Approved bodily expression is limited to games, sports, mechanical accessories, where there is always a specific and, to all appearances, an impersonal objective: to shoot the ball *into* the basket, to jump *over* the obstacle, etc., to win against your opponent in a "fair" way, etc. These athletic experiences afford an outlet for certain emotional needs, but they are not equipped to satisfy many others. It might very well be that the American craze for athletics is due to the fact that this *is* the only approved form of physical expression. Even free forms of social dancing, like jitter-bugging, is looked down upon by the majority of cultured people.

An adult may feel happy *inside;* her eyes may light up; but a young child's whole body as a unit is happy, or sad, or destructive, or shy, — *in action.* To experience this psycho-physical unity is a basic need which all progressive teachers realize. In music, the progressive teacher of children correlates body movement with every phase of musical instruction, while in painting, the child is given finger paints, bringing the body into direct action — much more direct than in the use of brushes.

It is this need of psycho-physical union that Dance can so directly fulfill. Dance has the unique characteristic of not having to resort even to an outside means, such as in painting and instrumental music. Its *instrument* of expression *is* the human body and its medium, body movement. The child's whole gamut of emotions has a direct channel for expression from the inner world, through her own body, to the outer world. This directness *from source to form* in body action has an immediacy of expression which is most

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gratifying, and has many important advantages.

Body movement in Dance can be "abstract" enough — (abstract in the best sense: the *essence* of reality) — to permit of a wide range of intensity and quality and of a wide choice of thematic material. Children *need* to do a wild dance as well as a pretty or a sad one. Also, the child is not afraid to dance out feelings which she would be *ashamed* to voice in words. *I could not find in language* the *equivalent* for the *violence* I have seen children express in dance. And I would have to be a poet to describe the sadness and the delicacy. In true creative dance, the form springs from the source; in quick evanescence ,it comes and goes and there is not even a momentary reminder of that which has been expressed, be that hatred or sensitivity or yearning. The children would not, even if they could, describe their expression in words, because they repress this very material from consciousness.

A child's greatest experience in expression from infancy is through her body. A child's body movement is the most mature expressive medium she possesses. The photos that illustrate this article, taken in action in an ordinary class at my School, show a depth of emotional expression which we, as adults, don't ordinarily associate with children so young. Their ability to express themselves with such depth is years ahead of their ability in expression in *any* other form.

When the intensity of emotion is heightened, the human being brings more and more of the body into expression. Here too the Dance has an advantage for the child, because it is the only art where the whole body can be used as a unit in action — a factor which distinguishes it even from the direct use of the body in drama and song. It is interesting that different age groups in classes seem to have preferences for certain kinds of movement, but they all love one thing in common: "to jump in their own way". To permit them to do this has never yet failed as a means of restoring their interest *or* their energy, (usually one and the same thing!). The reason is, I think, that in "jumping" they naturally use the whole body as a unit — all forces are brought to bear to execute the jump.

This concept, "body as a unit" needs a searching analysis. The body that the child has used from infancy as a natural expressive outlet for joy and grief, etc., is the same body that has performed functional movements: grasping objcts, walking and running to a destination, sitting down, etc. The child's structural, functional movement cannot be separated from the forms of expressive movements her body assumes. The body naturally assumes them because they are right for that *particular* child: for her physical make-up, her age, her total personality. A heavy child *must* dance differently from a fragile one. An average child of three and a half years, dancing to gay music, will not skip because she *can't*. Her body balance and rhythmic coordinations are not up to it. Not only is her body limited to different kinds of movement as different ages, just as she crawls and walks, and walks differently at different ages, but *different parts of her body* are at different stages of development simultaneously:

children of five find it very difficult to *play* a skip rhythm *quickly* on a tambourine. They find it difficult to *do* a skip *slowly* in body movement, because of the unequal development of muscular co-ordinations involved in hand and foot.

Structure and function and all the sources of expressive movement are almost inextricably ONE in the child. That is why it is impossible for an adult to reproduce the true movement of a child, in dancing, no matter how much she has observed them. That is why an adult's choreography for children always looks impossibly stilted. In order for the child to really find a physical equivalent of her psychic self, to really find the satisfaction of that unity, she must be allowed to use *her* body as the unit it is. She must dance through *the* body, and not through a standard idea of the body, as fixed and imposed by one art form of dance or another. In a true improvisation, the child performs sequences of movements that an adult could not possibly invent for the child or for herself, because they occur spontaneously as a result of the dynamic relations that exist among the factors of her total personality.

In the Dance for children, I believe the forms of body movement should be allowed to *derive* from the functional structure. If we have more acceptance of children's bodies as nature has made them. our standards are automatically changed. For instance, what really *is* an *awkward* child in dance? Children jump with bent knees, their arms are angular and "bony", their bodies assume every kind of "distorted" position when they balance on one leg. The forms the bodies of children take, in expressive dance, and in certain phases of technique, seem foreign to the adult, primarily because no account is taken of the child's functional and structural body; also because children experience an emotional world foreign to, or forgotten, or suppressed, by most adults. An attitude of respect for the child's body in Dance opens a new experience for the adult in terms of expressive communication.

Whether the adult understands the motion or the emotion, or neither, or both, the teacher must give the child the opportunity and must encourage the child to dance *in her own way* whether this way be "awkward" or "graceful" or "skillful" from the adult's point of view. Otherwise, the Dance fails to meet the Child's basic need.

This does not mean that a dance teacher cannot help a child to attain better physical co-ordination, a problem which we will discuss in future articles. I do believe, however, that you cannot help her along these lines unless you first help her, through devious ways and means and devices, to achieve a *true* and *unobstructed expression of herself* in movement; until you have released that rhythm and expressiveness which is right for her. Poise and grace, co-ordinations and skill, are much more often a result of a psychological cathartic through personal body movement than a state of movement and body made possible by the acquirement of dance "techniques".

"Self-expression" in Dance has come in for much ridicule — and with much justification! The need for true expression of the self has nothing to do with wandering around barefoot to romantic music. To be really "natural" in Dance expression *is* to feel the *beat* of rhythm, to express the fulness and sadness of living, to be thrilled with the power of one's body, to use the body as a unified whole, and to derive enormous satisfaction from the continued unification of "body and soul".

★

Article III will discuss: Dance as an Art Form in Relation to the Child's World.

Dancing in ISRAEL

continued from page 17

left. Step back on the left foot in place. Bend knees slightly while executing the last two steps, one step to ¼ note.

Measures 3-8: Steps of measures 1 and 2, Figure 3, are repeated three more times. At the close of this figure, the left foot is in place, right foot bent slightly backward.

Figure 4

Measure 1: Dancers continue to face center; jump lightly, landing in place on right foot, at the same time extending left foot forward with left heel touching the floor, left knee stiff. Hop on right foot again, at the same time bending left foot backward. Jump lightly, landing on left foot, at the same time extending right foot forward, right heel touching the floor. Hop on left foot, bending right foot backward, one step to one quarter note.

Measure 2: Hop on the left foot twice, travelling to the right side, with right foot extended to the right; jump with feet together; jump again; landing on the left foot, right foot bent slightly backward.

Measures 3-8: Repeat steps of measures 1 and 2, Figure 4, three more times. The last figure should be attempted only after the first three figures have been mastered.

Note: This dance is performed in restrained and steady tempo; emphasis is on intricacy of foot detail. Throughout the dance, position of arms and body is rigid and unchanged. Like many folk dances of different peoples, this dance is a challenge to one's skill in achieving speed, intricacy and polished detail. From time to time, one of the dancers may break away, temporarily, from the line, and give expression to his individual "feel" of the rhythm, by improvising in a particularly exciting and complex manner, while the other dancers accompany his efforts and encourage him with clapping of hands and shouting.

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Flexing for Ballet

continued from page 25

heels on the floor, then sway left: alternate 16 times.

2) Same as above, with feet in 2nd Position: Sway right, bending right knee, keep heels firmly on floor; sway left, straightening right knee and bending left; alternate 16 times.

(NOTE: Be sure knees bend to side from body, that weight is on outside of feet, hips tight).

EXERCISE IV: INSTEP ROTARY FLEX: An especially good exercise for circulation of the blood to the feet, and for easing the stiffness after turning or spraining an ankle. It may be done standing or sitting, or even while lying in bed, and may be done at any time to relax tired or aching feet.

Keep the knee straight, and with one foot at a time: point the toe, twist foot in an outside circle, up, out, down, in, repeating 4 times; then, twist foot in an inside circle, up, in down, out, repeating 4 times. Repeat with opposite foot.

(NOTE: To be effective, the above movements must be done carefully, feeling every muscle and ligament work as the foot twists around. It cannot be done softly or quickly).

EXERCISE V: FRAPPE VARIATION: Adapted from Ballet Frappé, in order to strengthen arches and flex the ankles more than the Classic form of the movement does. (Frappé, from the French verb, "frapper", meaning to beat, begins with the right foot pointed to the side; both feet turned out, knees straight; then, bending the rt. knee, the right toe, pointed, beats the back of the left ankle, returns to the side extended position on the floor, bends and beats in front of the left ankle. This movement is repeated alternately beating the front and back of the stationary ankle).

FRAPPE VARIATION: Point right foot to side as above; but, when beating the left ankle, bring the toe up, so that the right foot is the extreme opposite of pointed, stretching the Achilles' Heel as much as possible; point the toe each time the foot is extended to the side and pull it up each time the knee bends for the ankle-beat.

REPEAT the exercise 32 times with each foot.

(NOTE: For this exercise, which is done with one foot at a time, stand sidewise to the bar. If the right foot is working, hold bar with left hand. Reverse for left foot).

EXERCISE VI: Adapted from Ballet *Petits Battements Tendus* in order to loosen ankles and arches quickly when warming-up. (*Petits*: French adjective, in the plural to conform with the subject-noun, meaning little; *Battements*: French noun, meaning beats or kicks; *Tendus*: French

participle meaning held or stretched — thus, *Petits Battements Tendus*, or little stretched kicks). Beginning with feet in 5th Position, right foot front: point right toe directly front, keep knees straight, return foot to 5th Position. Execute this movement by sliding the foot along the floor, gradually allowing heel to pull up as toe points, and heel to lower to floor as foot resumes 5th Position. Above exercise may be done extending foot to side from body, and directly back of body. When doing the exercise to the side, the foot returns to 5th Position, alternately in front of supporting foot and in back of it. When doing Battements to the back, foot returns to 5th Position behind supporting foot. At all times the knees are kept rigidly straight.

BATTEMENT VARIATION: Exactly same as above movement, but each time extended foot returns to 5th Position, sink in a demi-plié, keeping heels on floor, bending both knees out to side from body as far as possible. This must not be confused with a mere slipshod Battement in which the knees are allowed to flex of their own relaxation. The demi-plié must be a controlled and stretched movement, each ligament pulled to the utmost, with adequate force to push the next Battement out vigourously.

REPEAT 8 to the Front, Side, and Back, with each foot, following regular daily Petits Battements.

Above may also be done with Relevé on the supporting leg as foot points to the Battement *Degagé* (detached from floor), returning each time to a demi-plié position in 5th.

★

The foregoing exercises are the outstanding ones for the purpose of limbering feet and ankles only. Next month I will concentrate on exercises to stretch the calf of the leg, limber the knees, and eliminate knotty muscles in the lower part of the legs altogether. Address any questions on the enclosed material to me, c/o "DANCE", and I shall endeavour to reply in future issues.

Aurora Arriaza

continued from page 27

married a pupil of my father's, one Julia Recio. Little Tich had unlimited bibulous capacity and on this subject he and my husband had a profound and deep bond.

Carmencita who happened to be in Paris came and danced for us, and her husband played the guitar. The famous *Belle Otero* who was my brother's dancing partner, also danced. Racquel Meller came there with a very distinguished group of Moorish diplomats. Polin recited some of his inimitable songs. There we also entertained many of our Spanish and Russian friends.

Russian visitors were amply supplied with funds in that day and we were received with open arms. It was a different story after the revolution in 1917. The French aristocracy, which after the revolution in 1792 took refuge in Russia, were handsomely received by the Russian Nobility. Many attained high places of honor in Russia. But after the Russian Revolution, it cannot be said for the French that they reciprocated. On the contrary, they shut their doors completely to the homeless emigres and very few were ever able to penetrate into the homes of the first rank French aristocracy.

My husband and I were many times the prey of unscrupulous adventurers. I recall some highly titled persons to whom we were introduced in the salons of my husband's French relatives. My husband, who had always had a wandering eye, fell hard for the charm of this lady, and he spent a great deal of money on her. While the lady's husband was quite attentive to me, I mistrusted them, and so informed my husband, but he paid no attention to me. We invited them tentatively to visit us in Russia. What I resented was the expensive and vulgar taste the lady had, particularly expressed in her daily desire to have ortolans for breakfast. This is a very rare delicacy, a small, very tender bird which appeared only on the menus of the most exclusive restaurants in the world. In Moscow it was practically unobtainable, yet my husband had some sent at tremendous expense so that she could stuff herself on ortolans for breakfast.

We entertained them for several months, as was the expansive Russian custom; and agreed to visit them in their villa in Biarritz in reciprocation. The following season when we stayed with them, a few days before our departure, my jewelry box with almost all my jewels disappeared while we were having dinner. The house was searched, the servants questioned and we finally called the police, but nothing ever came of it. Our hosts were most profuse in their apologies but that was the last we ever saw of them or of my jewels. While the jewelry was valuable and the diamond bracelet Grand Duke Nicholas had given me was among the stolen lot, fortunately, the ancient jewels of the house of the Leslie were not among them. We had left all of these in the vaults in Russia.

★

In Biarritz we met many important persons, many of the Grand Dukes, and particularly King Edward 7th (then Prince of Wales) who was there with his friend, the Marquis de Breteuil. We met him a great deal for he made it a practice to come to Biarritz and the Riviera. There also we saw the old Talleyrand, Prince of Sagan, and King Oscar 2nd of Sweden. One sovereign we had seen years before was the old Queen Victoria, who appeared to me to be a fat little old withered woman, who travelled around the country in an old landau with a small retinue. She ate frequently at the restaurant of La Tourbie, where a special Indian chef prepared her favorite curry. I regret to say I never had the pleasure of speaking to her. She died a year or two afterwards and the Prince of Wales became Edward 7th. He always impressed me as one able to accommodate his manners and conversation to the circumstances of people with whom he had contact whether they were of high degree or low. He really had great poise and dignity.

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In Nice we often saw and spoke to old Empress Eugenie, the wife of Napoleon 3rd, a most lively, intelligent and well informed old lady, profoundly interested in world affairs, full of life and energy. She had a villa at Cap Martin. Once when we visited her there, there were her nephew, the Duke of Peneranda, Don Hernando Fitz James Stuart, the brother of the Duke of Alba. We all spoke in Spanish and had a pleasant time. As I looked at the old frail lady I could not believe that she had been the beautiful Contessa de Montijo. But alas, as I write these lines and look at myself in the mirror, it seems more than incredible that time changes people so.

The last time I saw the Empress, she was living at the Hotel Continental where we were also stopping. She asked us to a little reception and I came several times to see her. From her own lips I heard many anectodes of the intimate life of the court of the second Empire, most of them unknown and never printed by any of the writers of that epoch. The Empress' name was Guzman and she was related to the highest Spanish aristocracy,

★

The Riviera always had a particular fascination for Russians. Sophie had a house at Antibes, and while we were many times attempted to buy a villa there, my husband had definite ideas of his own and peculiarities which were diffcult for me to understand which prevented such a purchase. He was more than insistent upon a fine wine cellar. He became quite a collector of wines and particularly of fine brandy, of which he consumed a bottle daily. Then later this fare was to become two bottles daily.

My husband, like all Russians, considered pigeons a sacred bird, and once at La Tourbie some squab was being served, and he asked me what it was. Not wishing to upset him, I said they were young chickens, whereupon he ate them. Several days afterwards in passing, I told him what he had eaten with so much relish was squab. He became violently ill and had to go to bed for several days.

In Monte Carlo we often saw Arnold Bennett, the Prince of Beauvais, Conte de Beauregard and King Oscar 2nd, of Sweden, Grand Duke Vladimir and his charming wife who had entertained us when we danced in Russia.

An amusing adventure happened there to King Oscar. He had strolled incognito into the gaming rooms, and as he was always very inconspicuous and simply dressed, few people knew who he was. He came near us, spoke a few gracious words to us and seeing an empty chair, began to play his costumary *enjeu*, a five franc piece. He had not noticed that one of the inveterate women who sat there from morning to night had just stepped out for a moment, and to indicate that her place was occupied, had left her check room number in front of her. As soon as she returned and saw the place occupied, she flew into a rage and in a loud voice she remarked, looking at none other than the King of Sweden, "Monte Carlo is getting to be a terrible place. There are all sorts of strange people. Soon one will find oneself playing with his own servants!" The King smiled, greatly amused and withdrew without a word, much to the amusement of the croupier and those at the table who were aware of his identity.

Spanish Dancers of the Mauve Decade

In Menton we often saw the dancer *Cleo de Merode* who was reputed to be an intimate of Leopold of Belgium. The wags in Paris called her Cleopold. As a matter of fact, I believe the rumor was greatly exaggerated, although it is possible that a temporary friendship had existed, for Leopold was far from having been a Saint. But the rumor of this intimacy helped Cleo a great deal, for I saw her dance and I though she was but a mediocre dancer, although she was a great beauty. I often saw King Leopold in Paris looking like a tramp trudging the Boulevard with a huge umbrella and a pack of books under his arms. I would hardly believe Uncle Mischa when he assured me it was the King of Belgium going to the old bookshops in search of pornographic literature of which he was an avid collector. In fact, when he died, his collection had to be sold *subrosa* in Paris and London.

There I also often saw *la Belle Otero* whose pictures were sold in all the stationery stores of Europe. I knew her well. She had been a pupil of my father's and had danced with my brother, *Virgile.* Her friendships with many crowned heads, and many others, including my husband, were notorious in Europe.

While she was a good dancer, her fame came principally from her association with the famous men of her period. La Belle Otero as she was called, certainly led a fairy tale existence. Kings worshipped at her feet, men died for her; they bestowed fortunes and priceless heirlooms on her. I recall a dear friend of ours, a famed Russian engineer, who abandoned his wife and children, and after he became completely ruined following Otero all over Europe unable to supply her with luxuries, he committed suicide. I believe she had but little of the millions that went through her hands.

Another famous (and excellent) dancer of that period was *La Tortajada* whom we often saw. She was an excellent technician in the classical manner. She married her manager and led a most exemplary life. She was very prudent; invested her earnings, and bought herself a large estate. She lives in a Moorish castle in Granada.

Maria La Belle is another famous name in the annals of Spanish dancing. Not only a magnificent dancer but a most beautiful woman, she was a good friend of mine. She achieved enormous success throughout Europe. She married extremely well, into the Spanish aristocracy. Her husband, a very wealthy Marquis who died recently, left her an enormous fortune. She lives or lived before the Spanish revolution in a famous palace in Spain.

But of all the Spanish dancers I have known I believe that *Rosario Guerrero* was one of the finest. Her fine real academic Spanish dancing was the acme of Art. Her sense of rhythm, timing and grace I have never seen surpassed. I understand that she is still living in Brazil, where she is running a cafe.

The most famous dancers in Spain in the late 19th century were *La Camarera,* (later to become the wife of the great Maestro Guerrero) and *La Nena.* They were contemporaries of my father and both danced with him in the large Spanish Ballet groups which were then in existence in Spain. At that time, dancers had to learn in ballet school, where today only ballet dancers study. The great Spanish dancers of my youth did not dance flamenco; it was considered beneath their dignity, a thing to be performed by the gypsies only.

The gypsy dancers performed in Granada; to this day they can be seen in the famous gypsy caves. In the past they danced there for the delight of the natives, and they improvised marvelous steps. In return all they accepted was a cup of wine. Today their performance is so commercialized, that the guides from the hotels or the interpreters take the foreign visitors there, arrange a price and see a regular performance but not the spontaneous graceful dances, inspired by the rhythmic sounds of the mediaeval ballads played on the guitars by their men, which I saw in my youth. Today they dance in a cave which is neatly arranged as a room with chairs all around it, and when my husband and I visited it, I felt much was lacking, it seemed to be more like a vaudeville act than like the famous caves of Albaicin.

Coming to dancers whom we saw later in America there were several. There was *Argentina,* without peer in her castanet playing. And then there was my dear friend *Argentinita,* a fine dancer. Only two years ago I danced with her at the Metropolitan Opera house in her ballet called *Cafe de las Chinitas.*

I took the part of an old woman who was a spectator in a Spanish cantina, where two young Spanish dancers are quarreling over a man. To attract attention away from the quarrel, the audience calls upon me, an old woman, to rise and dance. This I do for a moment, but fall into a chair from exhaustion surrounded by the graceful attention of the crowd. It was a lively ballet and the decors by *Salvador Dali,* and the dancing by that dear *Argentinita* and her sister *Pilar Lopez,* and *Jose Greco* were exceptional. I think this is the last time in my life I will probably ever dance on the stage. I am glad that it was with Argentinita and that it was the great stage of the Metropolitan Opera.

Argentinita died prematurely in her early forties here in New York. As fine a dancer as Argentinita was, for real classical dancing she is far surpassed by her sister Pilar Lopez who married their pianist and is now having a tremendous success in Spain with a company called Ballet Espanol, supported by the same Jose Greco.

Real classical and traditional Spanish Dancing is seldom seen in America. To please the American taste dancers here have to exaggerate with vulgarity and adopt a cheaper, more sensational style. Among the finest exponents of the tribe Flamenco are *Carmen Amaya* and *Antonio* and *Rosario,* a credit to the dignity, purity and grandeur of Spanish dance.

I have often been asked whether a good Spanish Dancer must be a native Spaniard. *I do not think so,* although it does require a certain temperament, which is not solely a Spanish prerogative, and many other races possess the same sense of rhythm, the fire and the great love of dancing, the sincere desire to express emotions of joy and happiness in rhythmic movement.

to be continued

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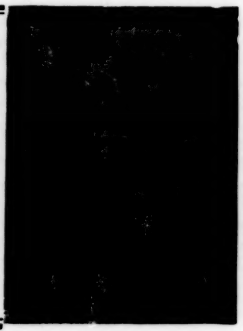

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Reviewers' Stand

A CRITICISM is a piece of writing that implies a certain familiarity with the work of the performer, usually from having seen it more than once. For the statements made should be substantiated by reference to specific works. Otherwise the criticism is of little or no value to performer and reader.

Yet, the remarks we are about to make on **Carmelita Maracci's** concert of December 12 at the "Y" are based on one performance (we have never seen her before) and therefore, what we have to say should rightfully be called **"impressions** (albeit strong ones) of the concert", and should in no sense stand as definitive criticism.

Carmelita Maracci is one of the most electrifying and at the same time frustrating performers we've ever seen — frustrating because she seems to say so much — so beautifully. Yet, when a dance is completed, one realizes sadly that a good deal of Miss Maracci's work lacks direction.

Often she seems on the very threshold of a completely honest statement. But something seems to click inside of her. She stops short and indulges in a bit of obfuscating humor or distracting facial expression, which seems to say, "I am afraid to face this problem and determine my relationship to it. I'll be funny instead."

The result is that in dances like BURLESCA, CLASSIC DANCE, NIGHTINGALE AND THE MAIDEN, and even LAMENT FOR THE DEATH OF A BULLFIGHTER she flitted from one emotional pole to another with the inconsistency of a child in a tantrum, who shops now and then; assumes a "forgive me, I'm only a child" expression; make sure you are really paying attention; then proceeds to more elaborate emotional embroidery.

The fact that Carmelita Maracci is a dancer from crown to steely toes does not make matters any happier, for one constantly feels that here is a woman of enormous fire and sensitivity — with the technical equipment to give expression to it. and yet there is the constant indication that her technical discipline far exceeds her emotional and intellectual discipline — that the whole somehow has not been brought into line.

She uses conventional music (Scarlatti, Rameau, Bach, Granados, etc.) and conventional movement forms (mostly ballet and Spanish) with complete unconventionality and imaginativeness. It is not the unconventionality of breaking away and revolt, but rather of probing and exploiting all the possibilities, both humorous and serious, of her chosen idioms. The outcome is often fascinating, always kinaesthetically exciting. It produces a ballet-looking TRIO with petulent little

Spanish heelbeats. It produces an ADAGISSIMO, whose dazzling ballet turns all ended in variations of deep, modern dance, floor contractions. And it produced castanet work of incredible variety and beauty of tone.

Miss Maracci's castanets are never used for purely ornamental purposes. As in the best Spanish tradition, they are the ultimate manifestation of the great body tension built up by dancing. And because Miss Maracci is often angry and rebellious in her dancing, her castanets crackle with emotion.

When she is serious as in LAMENT FOR THE DEATH OF A BULLFIGHTER, NIGHTINGALE AND THE MAIDEN, and LA PASIONARIA, she is quite elemental in her approach and seems to deal only in extremes — extremes of rage — extremes of irony. Her behavior is that of a Flamenco dancer. The emotional line is not a consistent one but comes forth in wild and terrible bursts interspersed with what almost look like lapses in concentration. It makes the dances difficult and often baffling to follow, for one has the feeling that part of the time she **IS** the character and part of the time she is Miss Maracci portraying the character and another part of the time she is merely commenting upon the character or situation. This constant shifting of perspective gives her dances an improvisational quality that is disturbingly out of place in serious creative endeavor.

George Philcox

Performance shot of VALERIE BETTIS in her dance-play based upon William Faulkner's novel of the same name "As I Lay Dying". Richard Reed dances a major role, that of the favorite son of the dying woman. Story and review in this issue.

Only in her humorous dances like ANOTHER GOYESCAS and PORTRAIT IN THE RAW ESPANA did this seem in keeping. For here the emphasis is not on **WHAT** is being said, but **HOW** this is being one. And as a humorist she is superb. She is always sharp — sometimes subtly as in BURLESCA and parts of ANOTHER GOYESCAS — and sometimes uninhibitedly as in PORTRAIT IN THE RAW ESPANA (minus the encore, please). She has a way of taking tiny gestures and incidents and because she has a genius for timing second only to Kreutzberg's, making them seem terribly important and equally hilarious.

Of course, Miss Maracci is always the soloist, even when she choreographs solos and duets for her little company consisting of **Margaret Henderson** and **Rosalind De Mille.** Both girls are excellent technicians and serious performers, but they are forced to wear the Maracci stylistic mantle throughout. **Miss Maracci is not the first choreographer to make the mistake of trying to produce carbon copies of herself, rather than exploiting the individuality of her dancers.** But the result does not make for interesting theatre.

Gilberto Ysais as accompanist for the program and composer of the MEXICAN SUITE was a definite asset to a program that left us feeling rather unhappy at having seen one of those wild and beautiful geniuses who never really take hold of themselves and make the contribution to their art that lies within their power. But then, there's still time.

★

ON DECEMBER 19 at the Hunter College Playhouse the **Choreographers Workshop** sponsored two new theatre works in one way or another connected with dance. The first, **Horton Foote's** GOODBYE TO RICHMOND, was an interesting experiment. The other, **Valerie Bettis's** AS I LAY DYING, transcended the realm of experiment and was interesting theatre.

GOODBYE TO RICHMOND is an atmosphere play without much atmosphere. It depicts the ultimately successful attempt of an adolescent boy to break away from his small town background and go to the Big City to learn acting. The elements necessary to such a conflict are all present — duty represented by the fire and brimstone preacher; materialism by a teacher and the boy's fathers; philistinism by his playmates; the silver cord by guess who; and the pull of the patterned life by his understanding, but conventional sweetheart.

The play has no scenery and depends upon lighting changes to indicate shifts of mood and locale. An ordinary straight-backed chair stands upstage center for general use whenever sitting is required. Since, however, one must imagine both indoor and outdoor locales, it would have been more effective if they had used a simply designed bench or some other not specifically indoor type of furniture.

The action directed by **Horton Foote** and choreographed by **Angela Kennedy** is a combination of realistic dramatic gesture and semi-dance movement. The spoken lines written by Mr. Foote follow much the same structure. They are used at times to further the outward dramatic action and at times to represent inner conflicts the boy must undergo in his Pilgrim's

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Mr. Foote's prose is workmanlike but somewhat lacking in variety. And the theatrical realization of it is a synthesis, rather than in inspiration. The fault lies in the direction. It lacked rhythm. There were awkward pauses and carelessly designed entrances and exits (particularly for the mother. True, Mr. Foote had to cope with as amateurish a group of actors as we've seen in a while, but their lack of focus and motivation must be placed squarely upon his shoulders.

We imagine that the quality of movement for which he and Miss Kennedy were aiming is the kind Broadway saw last season in MEDEA, or better still, a few seasons ago in DARK OF THE MOON. It's a fusing of dance movement and dramatic movement so that they flow easily and logically from one to the other. This means, of course, that the dramatic portions must be carefully patterned. The whole must move, not on the level of ordinary theatre, which is, at is best, still acting embellished by dance, but on a different and far more subtle plain where acting and dancing are so close that the hiatus between them is imperceptible. The difference between them must be one of degree and intensity — not style and form.

William Faulkner wrote a novel called AS I LAY DYING about a family of southern poor whites and their long and somewhat ludicrous effort to transport the corpse of their mother to her family burial plot a long distance from their home. The story is rambling, loose jointed, sometimes poetic, sometimes dull.

Valerie Bettis came along and with that in sight for which we like to reserve the precious word, "genius", made Faulkner's piece of drabness into a theatre work in the best sense of the word. Only an artist

CARMELITA MARACCI appears February 17 on the U.C.L.A. concert series in Los Angeles in a concert including the new work, "Life in the Raw Espana".

Constantine

DVORA LAPSON will appear on the series "Around the World in Dance" at the American Museum of Natural History on February 19. She is seen here in the character solo "Marranos".

with the deepest feeling for movement and drama could have worked the wonders that Miss Bettis did with the material at her disposal.

We'll forget about Faulkner's plot and describe Miss Bettis's. It's a flashback story of a dying woman. Through action and inference one learns that the daughter who tends her is bearing an illegitimate child of whom the mother has no knowledge. One meets the woman' slow-moving husband, her sons, her pious neighbor, and the preacher. And one relives with her the days of her frustrated youth, her loveless marriage, her one escapade with the preacher, and her overwhelming love for the illegitimate son resulting from this relationship. It is a series of lifetimes relived at the death moment of one woman and all brought into focus with unswerving clarity.

The troubles that beset Miss Kennedy and Mr. Foote in their work do not exist for Miss Bettis. The acting, dancing, speaking, and various combinations thereof are part of a huge dramatic surge that catches them at the very beginning and carries them right through to the end. And Miss Bettis as Addie Bundren, the dying woman, has surrounded herself with a group of dancer-actors that would do credit to any theatre. **Beverly Bozeman** as the daughter has absorbed a great deal of Miss Bettis's own speed and strength in her dancing. Her duet with **Boris Runanine,** as the lover, captured in a youthful way very much the same quality that occurred later in the mother's duet with her own lover. How much of this duplication was due to the direction and how much to Miss Bozeman's own insight it is hard to say, but the result was poignant. **Richard Reed** as the illegitimate son, Jewel, made one feel through his vitality that he really did spring from love and not from the cold union that produced the pottering, practical son Cash and his slightly "tetched" but poetic brother, Darl. **Hugh Reilly** as Anse, the husband and **Doris Goodwin** as Cora, the pious neighbor, also contributed excellent performances. **Duncan Noble** as Brother Whitfield danced with far more conviction than he spoke, which was unfortunate, for his role requires equal strength in both facets, if his seduction of the tempestuous, unhappy Addie is to be plausible.

Miss Bettis's delineation of Addie is probably the most fully rounded portrayal in her career. The quality of her dancing needs no description. It's all there — the speed, the relentless drive, the endless dynamic range But there's something more **—a warmth, a roundness, a breaking away from the old brittleness that is both welcome and moving.** And as a speaking actress Miss Bettis fulfills the promise she displayed several seasons ago in her DAISY LEE. Her whole long scene of Addie's youth as a school marm, her courtship and the marriage makes this "white trash" Madame Bovary seem as real and touching a heroine as one would want to meet anywhere — on any stage.

AS I LAY DYING is not only well constructed and well cast. It is brilliantly directed. There is a oneness of acting and dancing style throughout. Indeed, the cast looked as though they had performed it many times over. It had none of the occasional blemishes in timing so characteristic of first performances.

Jack Ferris's lighting, **Bernardo Segall's** score, and **Kim Swados's** costumes were all far above average and helped to make AS I LAY DYING something in the nature of a triumph for Valerie Bettis as adapter, dancer, actress, and director. And if William Faulkner doesn't come away from Miss Bettis's version muttering "This is really what I meant to say, by golly," or something to that effect, then we'll say it for him.

*

Mariemma's Broadway debut on December 5 at the Ziegfeld Theatre found her in much better form than she was on November 27 at the High School of Needle Trades. Probably the better theatre and the more receptive audience were the controlling factors. At any rate, there was a consistent warmth and zest in her performance that manifested itself only very occasionally the week before.

Her classical dances like CORDOBA, TANGUILLO, and BARCAROLA were really danced, instead of merely lightly sketched. And of course, the Flamenco material of SOLEARES and BULERIAS, which fall more or less in the category of popular music hall entertainment, was spurred on to fine style and intensity by the olé-filled applause.

While it is inevitable that an artist react to his audience, it is unfortunate that a fine one like Mariemma does so to such a marked degree. But perhaps further experience will modify the situation.

Doris Hering

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LONDON

The talk of the town in London since Christmas has been **Frederick Ashton's** three-act version of Prokofiev's **Cinderella** for Sadlers Wells Ballet at Covent Garden. Cinderella is important as a landmark, being the first three-act ballet ever choreographed by an Englishman, and also in its own right as a work of art. Ashton has staged the fairy tale with ingenuity and accomplishment and created choreography that is modern in idiom yet pays its debt to the memory of Petipa. Perhaps the Ugly Sisters belong to the traditions of English pantomime rather than to the fairy-tale world of the ballet, but the audiences (who have already supported a two-month season of Cinderella) have rocked with laughter at Ashton's portrayal of the repressed and cowering elder sister and Helpmann's clowning as the all too irrepressible younger one, without having their attention too much diverted from the central story of Cinderella and her Prince Charming. **Moira Shearer** is a beautiful Cinderella and Violetta Elvin has also danced the role with her own special tenderness and radiance. **Michael Somes** is a most romantic prince and **Alexander Grant** gets a lot out of the part of the Jester. The four fairies of the seasons are **Nadia Nerina, Violetta Elvin, Pauline Clayden** and **Beryl Grey** while **Pamela May** is all graciousness as the Fairy Godmother. The Covent Garden stage machinery deals effectively with four transformation scenes, a coach to the ball and a magic ship for the lovers to sail away in at the end "to live happily ever after." The young French designer **Jean Macles** is responsible for the settings and costumes which have not been paralleled in invention and beauty since Sadlers Wells moved to Covent Garden. Macles received an ovation on the opening night but the biggest applause deservedly went to Ashton who, in acknowledging it, expressed heart-felt relief that his venture had "come off."

High Button Shoes is now playing twice nightly at the London Hippodrome in a slightly shorter version than the Broadway one. **Jerome Robbin's** Mack Sennett ballet is still the hit of the show which seems to have settled in nicely. **Brigadoon** is to be the next Broadway import.

Irina Baronova, now touring in a new play prior to a West End season, is contemplating opening a school in London.

★

CANADA

WINNIPEG BALLET received a unanimously enthusiastic reception from press and public, on their first eastern Canadian tour at the end of last year, winning an unexpected triumph. They have been the subject of editorials and comments ever since, by surprised commentators of Toronto and Montreal, who are now using the Winnipeg Ballet as an example of Canadian national theatre. The premiere of the first large scale Canadian ballet took place during the tour, under particularly hazardous circumstances.

How a ballet is born is often a hectic narrative, but Winnipeg Ballet's Chapter 13 was created twice! The previous score was restricted by a change in the copyright holders, and the company faced a lawsuit if further performances took place. On the eve of their most important tour, their strongest and most popular work seemed lost. Other ballets were too large for touring, and so **Robert Fleming,** young western composer who writes scores for the excellent Canadian documentary films, was appealed to try his first ballet. He wrote the complete score in a little over two weeks, using exactly the same number of bars and rhythms as the previous composition. This superimposed job turned out to be an original and exciting work.

A footnote on the remarkable achievement, reveals that the company did not hear the new music complete and in any degree of authenticity, until four hours before the premiere in Toronto . . . Chapter 13, reborn, was a greater hit than ever, although no one knew of its unusual background, as these details are being revealed in public for the first time.

Back home, the Winnipeg Ballet, facing a heavy deficit, is none the less producing its second Canadian ballet, to a score by **Walter Kaufman,** conductor of the newly revived Winnipeg Symphony. A football game by a team from London, Ontario, was the difference between a balanced budget and a dip into the other side of the ledger for the tour, a familiar story to many theatrical organizations. It was a game that the Winnipeg Ballet lost.

CANADA'S BALLET FESTIVAL, a unique undertaking inaugurated last season by the Winnipeg Ballet, is being extended this year by **Boris Volkoff** in Toronto. This time an orchestra of thirty will accompany the various groups, and a greater variety of companies from different parts of the Dominion will appear, including a group from Vancouver, and possibly one from Halifax to make it a cost-to-coast affair. The first event last year wound up with a deficit against the festival, underwritten as a loan by the Winnipeg Company. The Volkoff's may well face another one, with increased costs being involved. It is to be stressed that none of these activities enjoy any official support or backing, and that these advances in Canada have been made despite many material difficulties, including lack of even adequate facilities in most cases.

★

CHICAGO

The various classical pas de deux danced by

Nana Gollner and **John Kriza** at the Opera House made more festive the Gilbert and Sullivan season held there. Audiences included many of those stuffy people who have never before seen ballet, in fact never wanted to. From the response to Gollner and Kriza we would not be too surprised to see many of them turning up for Ballet Theatre's Chicago engagement, March 29 to April 3.

Miss Gollner was kept pretty busy in Chicago appearing on a number of radio programs, including WGN's Career Girl. She was also Honorary Chairman for Dance Schools in the March of Dimes and as a former polio victim, it was most appropriate.

*

Gloria Gilbert is whirling in the Edgewater Beach Hotel's Marine Dining Room and the team of **Landre** and **Verna** are showing some new hand lifts in their sensational routines in the Palmer House's Empire Room. The **Abbott Dancers,** at the same spot, are doing a very clever toe number to "Etude for Violins and Love" in which the girls are costumed as violins. If the dancing and choreography were as good as the idea and the costuming, it could have been a terrific dance. Too bad.

Catherine Littlefield has done her usual swell job on the current **Sonja Henie** Ice Revue that plays to some 20,000 people daily at the Chicago Stadium. Only balletomanes get Miss Littlefield's private little jokes, like having Freddy Trenkler's harem stooges work to the Rimsky-Korsakov score—making just like in Fokine's Scheherezade.

Sybil Shearer, assisted by a large group of students and **William Weaver** of the Chicago cast of Brigadoon gave a lecture-demonstration for the **Chicago Dance Council** on January 9.

On February 13 **Ann Barzel** will speak for the same organization on "Some Aspects of Classical Ballet Choreography," the lecture to be illustrated by a group of professional dancers.

*

MEXICO CITY

At last an American dancer is taking an interest in the Indian dances of Mexico. **Carmen del Carmen** of Chicago and New York, has already created some beautiful dances based on the Indian dances of the Southwest, especially the famous Eagle and Buffalo dances, of which she learned the actual steps and routines from **Wo-Peen,** head dancer of the Pueblo de San Ildefonso.

She has been in Mexico now for several months, dancing at local theatres while she gets her bearings on native dances, working with local artists who know about them. At this writing she has taken off into the hinterland to study the dances at first hand. She will probably be back in the capital in the Spring. Most of the Indian villages lie in isolated regions where it is difficult to travel in the rainy season—and one must go on horseback even in the dry season. So we may be sure that Carmen will be back in the Spring before the rains come, and we hope she will be able to do with our lovely Mexican dances what she has done with the Eagle and Buffalo dances of the Southwest.

The **Cabalgata** troupe of Spanish dancers is back in Mexico, after several weeks in the provinces. But this is the farewell series of performances, before they take off for South America. This time they are playing at the Arbeu, a smaller theatre than the Iris, where they appeared before, and unfortunately the cast is

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somewhat reduced, due to colds among the performers. The Cabalgata does all the old favorite Spanish folk dances, always sure of a warm reception in Mexico.

Tongolele is back at the Follies where she is simply billed as the headliner, without any fanfare. She doesn't need it now, having become something of an institution in Mexico. She doesn't have to do anything more spectacular than rest her nerves in Acapulco in order to get newspaper headlines. She is, in fact, by way of becoming the Gypsy Rose Lee of Mexico. She doesn't strip, but after all, there isn't much left to strip, so it isn't really necessary.

Opening at the Tivoli the day this is written is a troupe of Hawaiian dancers headed by **Nona Kapualohia**, also known as **Winona Beamer** at home in Honolulu. Review of the troupe will appear in this column next month.

The greatest event in Mexico City theatre for the month of February, however, remains the promised season of the **Ballet Alicia Alonso**, its first appearance here. They are coming for a four week season. Of this, more next month.

Carmen del Carmen, an American dancer presently studying the dances of Mexican Indians, is seen in these pictures taken at the Pueblo de San Ildefonso near Santa Fe, New Mexico during the Intertribal Ceremonial where she studied the authentic dances of the Southwest Indian. On the left: in the last movements of the Buffalo dance; center: in the Eagle dance. Right: Wo-Peen (the dancer on the left) taught these dances to Miss del Carmen. See story from Mexico City.

VIA THE GRAPEVINE *continued from page 9*

President of the Republic, to which the entire diplomatic corps, the Congress and Cabinet were invited. **And now the Ministry of Education has promised the B.A.A. a yearly subsidy,** thus putting the company into the same class (or nearly so) with the Paris Opera Ballet, the Sadler's Wells in London, the State ballets of Moscow and Leningrad, and other state-subsidized ballets. **Would** that we could say likewise for **any** company in these, our United States.

The Ministry of Education will **pay** for the production of a significantly Cuban ballet to be composed by choreographer **Alberto Alonso,** with a score by Amadeo Roldan; the ballet will be called **"La Rebambaramba."** Also on its agenda is a forthcoming work to be composed to the Latin American Symphonette of Morton Gould. Alberto Alonso is currently engaged in the choreography of a ballet to the First Symphony of Sibelius.

Numbers of distinguished visitors have flown to Havana to observe the company, among them **Charles Payne** of Ballet Theatre Foundation, and the impresario, **S. Hurok.** The latter proposes to bring the Ballet Alicia Alonso to the United States in the Fall of 1949 **for a tour beginning in October.**

Ballet Alicia Alonso goes on a long South American tour this month and next, preceded by a four week season in Mexico City.

*

The **NEW YORK CITY BALLET** Company had is first independent season, albeit a short one, at the New York City Center January 13–23, presenting new works by **Jerome Robbins, Antony Tudor** and the first public performance of **Merce Cunningham's** "The Seasons," seen previously only by Ballet Society members.

The Tudor opus, "Time Table," stated by press releases as being presented for the first time in North America, actually **was seen in 1941 at the Hunter Playhouse** for a single, subscription performance, danced by the American Ballet company on its return from the 1941 South American tour. The Robbins ballet, called "The Guests," and the Tudor ballet will be **reviewed in the March issue of DANCE.**

There is also a not-quite-mature plan to book the New York City Ballet company for a tour in the Fall through the Hurok office, for which tour Balanchine may stage a new ballet for the Stravinsky "Firebird" suite, with Tallchief as the Firebird.

*

Ballet Russe de Monte Carlo, come hell or high water, seems to have a consistently enlivening effect on any box-office, in town or on tour. During its recent Met season and the tour which followed it has continued to spiral upward at the box office. It moves into the City Center on February 21 for a four week season at popular prices—with no new works listed, and only two revivals, to wit: **Mikhail Fokine's "Carnaval"** with **Leon Danielian** in the leading role, and **Ruth Page's "Love Song"** with **Mary Ellen Moylan, Ruthanna Boris** and **Danielian** in the leads.

Alexandra Danilova and **Frederic Franklin** will appear with this company only during its first week, as they sail for London and the Sadlers Wells season at Covent Garden on March 1st. Their roles will be undertaken by guests **Alicia Markova** and **Anton Dolin,** who have only recently returned from London appearances.

Ballet Russe is assured a three week season at the Metropolitan in the Fall from **September 10** through **October 1st,** where they will be **followed by the first American appearance of the Sadler's Wells of England.**

Ballet Russe has also **leased the Opera House for a five-week period extending from April 10–May 15, 1950.**

*

SADLERS WELLS at the MET in OCTOBER, 1949

America is to have its first look at the famous Sadlers Wells Company in October, 1949, it was officially announced this month by the Hurok office, which is making arrangements to bring the company. The S.W. will bring its extensive repertoire and will innovate performances of evening-length ballets, each providing a complete program, with such works as **"The Sleeping Beauty," "Cinderella"** and others, the works of choreographers **Robert Helpmann, Frederick Ashton, Ninette de Valois,** etc. Listed are:

Swan Lake	Hamlet
Symphonic Variations	Job
The Rake's Progress	Don Juan
Scenes de Ballet	Giselle
Les Sylphides	

America will receive its introduction to such stellar English dancers as **Margot Fonteyn, Moira Shearer, Pamela May, Beryl Gray, Margaret Dale, Violetta (Prokhorova) Elvin, Frederick Ashton, Robert Helpmann, Michael Somes, Alexis Rassine, John Hart** and **Alexander Grant.**

Following its appearances at the Metropolitan Opera House, the Sadlers Wells will tour a limited number of cities in the United States and Canada.

There is no sign in this picture that the all-day December 27th reunion of the STEFFI NOSSEN Teen Age Workshop was a refined pandemonium with a free-for-all, very gay dance session in the A.M., lunch, a talk by Mr. Arthur Motley, president of Parade Publications, a quiz show and dance films to sum up.

Pictured here is the afternoon Dance Quiz, with Steffi Nossen (center) standing. The quizmasters on both sides of the panel, i.e. the experts and on the other side, teen-agers, were, reading from left to right: Claire Weight, Bard College, Walter Terry, critic, New York Herald Tribune, Shirlee Clarke, a representative from National Dance Association and Jane Fiske Grosskopf, president of the T. A. Workshop Alumnae Association.

The other side of the panel, from left to right: Judy Callaway, Marian Trefzger and Janice Rosenbaum.

Ballet Russe de Monte Carlo and Ballet Alicia Alonso are both dickering for the services of **Kalioujny** of the Paris Opera Ballet, but who will win him is still uncertain. . . . Negotiations are under way to bring **Gertrude Kraus**, who is the subject of a story on Israeli dancing in this issue, and her company, **The Ballet Israeli**, to America very soon. . . . On the other hand, **Dvora Lapson** has been invited by the Israeli government to appear in that country in concert before civilian and army audiences. She is slated to go sometime this Spring. . . . **Katherine Dunham** not only hit Paris on its collective head, but went to the head of great Parisian couturiers. Advance reports claim that next season, Madame's clothes will flavour strongly of Dunham and the Caribbean. That, in this humble opinion, will mark a welcome change from recent amorphous collections spawned on a bewildered feminine world. . . . La Dunham returns to the Palais de Chaillot on February 18 after appearances in Antwerp and Liege, for another Paris season, after which she and the company continue their victorious march through Europe in Italy, Switzerland and probably, Austria. . . . **Talley Beatty** leaves for Sweden on February 18th with a company of six dancers and two drummers. . . . **Rosario** and **Antonio** are making appearances in Spain this month, their first reappearance at home in more than a decade. This seems to be a great season for re-appearances. . . . **Ana Ricarda** who appeared in concert in Paris at the Champs Elysees Theatre on January 23rd, is concertizing in France, televizing in England and researching in Spain, between running for planes and trains. . . . **Uday Shankar** sailed for England from New York on January 26th on route home to India, accompanied by wife, **Amala**, and son, **Anand**. He promises tentatively to return here for concerts late this year. . . . **Jack Cole** and his company followed **Marge** and **Gower Champion** into the colossal Copa City club in Miami, Florida, for a four week engagement. . . . **George Philcox**, ethnic-character-modern dancer has taken the name of **Madhwan** and joins the company of Wasantha Wana Singh, which goes to Chicago and other mid-western cities for a three week tour. Madhwan dances with **Lakshimi**, daughter of Dr. Wasantha W.S., accompanied by orchestra of three. . . . **Alice Temkin**, recently of the Metropolitan Opera ballet, weds Dr. Martin Green, psychiatrist, on February 12th in Jersey City, N. J. . . . The December 29th benefit performance for **Jacobs Pillow**, entitled "Salute From the Arts!" given at the Hunter Playhouse, was distinguished by some of the finest talent ever collected for one program and by **some of the most distinguished mismanagement and feeble publicity ever perpetrated in the history of the American theatre.** As **Buddy Ebsen** so neatly put it on viewing the handful of spectators (whose appearance there was hardly due to the efforts of the managers of the affair to get them there), "Doesn't look like it's goin' to be a well stuffed Pillow!" Among the performing dancers present were **Ebsen, Talley Beatty** and his company, **Marina Svetlova** and company, and **Myra Kinch** and company. . . . **NBC** is televizing the **Admiral Broadway Revue**, presently still in the rehearsal stage, with dancers **Barbara Cole, Ronnie Cunningham, Irene Hawthorne, George Reich, Boris Runanin** and **Wayne Lamb.** Featured dancers are **Marge** and **Gower Champion.** All choreography is the work of **James Starbuck**, of Ballet Russe fame. . . . Folk dance fanciers, take **NOTE, February 15th** is the **deadline** for inclusion in the gala **15th ANNUAL NATIONAL FOLK FESTIVAL** to be given in St. Louis, Mo., **April 6, 7, 8** and **9** at the Kiel Auditorium Opera House. If you want to participate, **write at once** to M. J. Pickering, Room 625, Title Guaranty Bldg., 706 Chestnut Street, St. Louis 1, Mo. . . . **Archie Savage**, recently seen in Finian's Rainbow, is slated for the featured dancing role in the new Hammerstein production, "South Pacific," soon to go into rehearsal. . . . **Hanya Holm**, since her success with "Kiss Me, Kate," is at last acknowledged by the Outsiders to be the great choreographer she is, a matter we Insiders have known and almost forgotten for too many years. Assignments are now coming in faster than she can cope with them, among them the dance direction for New Stages production of Federico Garcia-Lorca's "Blood Wedding." . . . The Stephens Press of Asheville, N. C., is bringing out Editor Sara Yancey Belknap's vol. 3 (1941–45) of the series **GUIDE to Dance Periodicals** (being an Analytical Index of articles on dance and related arts to be found in a variety of dance publications) ahead of the first two volumes, because Mrs. Belknap felt that the years 41–45 have greater significance for the dance world. Volumes 1 and 2 are in preparation; likewise a forthcoming Guide to Dance Pictures. . . . After six years of sponsorship of a concert series called **"Around the World With Dance and Song,"** the American Museum of Natural History is going professional and will sponsor the same series, under the able direction of Hazel Lockwood Muller, at the Museum evenings at 8:30 p.m. and afternoons at 2:30 p.m. for seven Thursdays, to include The **Korean Dance Troupe** on February 10th; **Dvora Lapson** and Company on February 24th; **Reginald** and **Gladys Laubin** on March 10th; **Radischev** Russian Folk Dance Group and **Polyanka** Ensemble on March 24th; **Lyda Alma** and **Yianni Fleury** on April 7th; **Josephine Premice, Jean Leon Destine** and group on April 1st ;and **La Meri** and Company, with **Juana**, on May 5th.

*

La Meri is the sponsor of her own 4-year plan; it takes the shape of a **4 year course** to be given at the Ethnologic Dance Center in a broad curriculum of **ethnic dances, pedagogy, choreography, appreciation**, etc., upon the conclusion of which certificates will be granted to graduates. Students will participate in performances at the Dance Theatre. . . . Seated at the piano in the **Olga Tarassova** school is none other than **Velizar Godjevatz**, who used to do the same for the **Diaghilev** company. . . . **Jean Yazvinsky** is celebrating his Golden Dance Anniversary this year. **He's been dancing for 50 years!** Did his first performance in Moscow in 1899—in the Sleeping Beauty ballet. . . . **Antonio Valero**, flamenco dancer, joins the faculty of the School of Dance Arts, after his return from a tour of Brazil, Mexico and the States. . . . **Jack Gansert**, erstwhile soloist with Jooss Ballet and other notable companies, moves self and school to the Dance Players Studio this month, where he will teach a technique which combines the essential in both ballet and modern. . . . Yolanda LeDuc, general manager of the **Ottawa Ballet** company, reports that the company will be represented at the **Canadian Ballet Festival** in Toronto on March 4 and 5 by a ballet composed by **Nesta Toumine** (formerly of Ballet Russe de Monte Carlo), artistic director of the company, after the Beethoven Moonlight Sonata. The same ballet will be presented by the company at the Capitol Theatre in Ottawa on March 2nd. All costumes and decors were designed by **Sviatoslav Toumine** of Ballet Russe de Monte Carlo.

Last Call . . .

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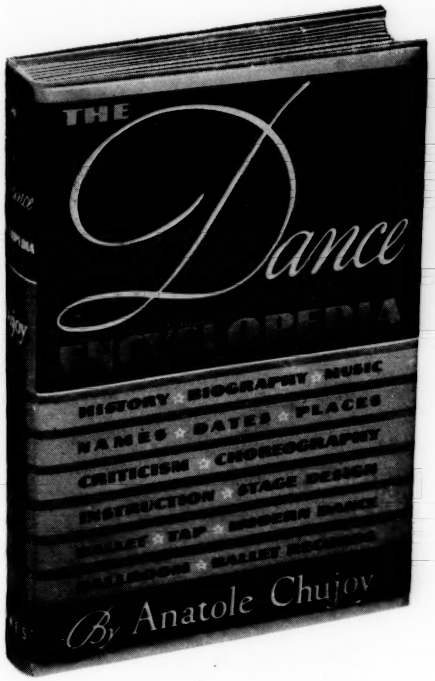

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